November 15, 1954

Mrs. Althea Borden
Personnel Manager
The Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Mrs. Borden:

In reply to your inquiry about Mr. Charles Edward Holman, I can advise you that I myself have had him under consideration for a position in this Gallery. This may indicate my reaction to the young man.

I met Mr. Holman in Topeka, Kansas, when I juried an exhibition there. I also met a good many of the local art people, all of whom had only friendly statements to make about him, in relation to the work he did at the Museum and his interest and devotion to his art career.

Sincerely yours,

EGH:mh

overcautious in my assumptions. In any case, do let me hear from you shortly.

Cordially,

Frederick S. Wight
Director of the Art Galleries

FSW:dd

November 27, 1954

Mrs. Robert C. Osborn
R.F.D.
Salisbury, Connecticut

Dear Elodie:

I too am sorry that I did not have the occasion to spend time with you when you were here at the Gallery.

Unfortunately, since we had no word from you, the drawing was sold a very short time ago, but Ben has since delivered a small version which I think you will like equally well and which I should be very glad to send to you on approval, if you want me to do so.

Yes, we are planning to have a large one-man exhibition of Ben's work in January, but most of the pictures will be borrowed and the others will be equally large and relatively high in price. Is there any possibility that you or your husband will be in New York within the next two weeks? Ben delivered quite a few really top drawings and several of these are in color. Two are on exhibition and I doubt whether they will be here for any length of time, but we have the balance in the back room. Let me know if you can make it, or whether you would prefer to have the drawings sent to you.

I do hope that you can come in in person.

My best regards.

Sincerely yours,

EGH:mh

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W. S. BUDWORTH & SON, Inc.

PACKERS AND MOVERS OF WORKS OF ART

COLLECTING AND PACKING FOR ART EXHIBITIONS A SPECIALTY

PHONE COLUMBUS 5-2194 — 424 WEST 52nd ST., NEW YORK 19, N. Y. — ESTABLISHED 1867

C O P Y

November 17, 1954

University of California
Department of Art
Los Angeles 24, California

Attention: Mr. Frederick S. Wight, Director

Dear Mr. Wight:

Since writing the enclosed letter, your letter of the 8th has been received, which gives us a rather different outlook on the entire group.

We had talked with Mrs. Halpert in June of this year concerning a group of approximately 80 water colors and 20 oils by MARIN to come from the Metropolitan Museum, and at that time we had estimated that our charges would run less than $500.00.

We gather from your letter, and also from subsequent talks with Mr. Marin, Jr., at the Downtown Gallery, that you want a general idea of costs of work not originating in New York City, and this we cannot give you. We understand that various pictures will be going directly to Boston, Detroit, Chicago, Washington, etc.

Our quotation does not allow for the slotted type of box which you mention. This would be a very expensive peoposition, due to the labor involved, and we have found from experience that we do not think it necessary, especially in view of the fact that the pictures will be going to recognised museums which have their regular staff.

Faithfully yours,

W. S. BUDWORTH & SON, INC.

C. W. Johnson

CWJ:gm
air mail

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675 West End Avenue • New York 25, N. Y. • Riverside 9-3647

Nov. 5, 1954

Dear Sirs: I would like, if possible, to be placed on your

mailing list for notices of press events. Sincerely yours,

Richard H. Roffman, editorial director

November 2, 1954

Mr. Willard Cummings
Skowhegan School of Painting & Sculpture
2 West 15 Street
New York, N. Y.

Dear Bill:

As I am making an unexpected trip to Wichita the latter part of this week, I want to make sure that arrangements have been made to follow through on important details, before and on the opening night. The following are to be ordered: Chairs, glasses, trays, liquor, one coat rack (we have an additional one here). The amounts can be calculated by the number of ticks that have already been sold, plus an estimate of door receipts.

In addition, I think we should have a large number of blank checks typed in with the date (November 10th) and "to the Skowhegan Scholarship Fund" to reduce the writing time for those who make bids. In connection with this it is essential to have at least twelve people assigned to pass and collect the checks. It will also be necessary to have at least three men acting as assistant auctioneers to call out the bids and to pass on the amounts to Abe Burrows, so that he can call out the increases accordingly.

Tentatively, we have arranged for four bartenders, two up-stairs and two downstairs, but I think it will be necessary to have five, one to collect the empties. We have also arranged for two people at the coat rack.

Several people will have to be assigned to set up chairs at a specific time, after the visitors will have had time to circulate and to see the exhibition.

What worries me the most of course is the fact that the gallery has to be set up, hung and organized by 4 o'clock Monday. The hanging of the show will be extremely difficult for us, as opposed to the hanging of our own shows in which case we are familiar with the artist's work and previous seeing of the objects, expediting the work involved. Thus, it is imperative that Berkeley delivers everything by 10 o'clock Monday morning. From past experience I know that they are extremely unreliable therefore some special arrangement will have to be made to assure delivery at that time. It will take at least from ten to four to get the show up. There will be screw eyes, and wires to attend to, pedestals

549 S. Fifth St.,
Fairbury, Neb.
Nov. 15, 1954.

Down Town Gallery
32 E. 51st. St
New York, N.Y.

Dear Sir:

For some years I have had in my possession a picture, the name of which I have only recently learned. It is "The Old Refrain" by Harnett. By writing the New York Graphic Society I learned, at least, where to find information about the picture. We have always wondered if the picture is of any substantial value. It is apparently a reproduction on glass which a Mr. Tuchfarber had done.

I do not want to spend any sum to get an appraisal of the picture, but am curious to know if it is of any value.

The New York Graphic Society

THE Homestead
HOT SPRINGS, VIRGINIA

Norway

~~Oct~~ Nov. 9th.
[1959]

My dear Mrs Halpert,

Your letter has finally caught up with me and I shall sadly send back your generous loans to us at the Embassy in Oslo when I return in December. If you could possibly spare the Marin and the Sheeler for a longer period we should be everlastingly grateful — but we are anyway, for the time we have been so fortunate as to ~~loan~~ have them ~~with~~ us.

I have always

November 17, 1954

Department of Art

Miss Georgia O'Keeffe
Abiquiu, New Mexico

Dear Miss O'Keeffe:

As you know, plans and now preparations for a John Marin Memorial Exhibition are in progress. The Museum of Fine Arts, Boston, and the Phillips Gallery are perhaps the prime movers and will be the first in a series of presentations. I enclose a tentative schedule.

It is my good fortune to be involved in such an exciting undertaking. I have fallen into a pattern of organizing exhibitions and have been asked to assemble this exhibition and to do the catalogue. The selection was made by Mr. Henry Rossiter, who is Acting Director in the present interim at Boston; Harry Francis, who flew into New York from the Cleveland Museum; and Duncan Phillips and myself.

I know that the finest Marins, those in the Steiglitz collection -- and I am thinking of those now in the Metropolitan Museum, the Philadelphia Museum, and the Art Institute of Chicago -- are withdrawn from circulation for a certain number of years. This is understandable. There are a great many Marins, but they are not <u>these</u> Marins; and I can readily appreciate that they were not <u>intended</u> for the globe trotting to which the museums might be persuaded to accede.

At the same time, this is <u>the</u> Marin Memorial Exhibition. It has the finality of the occasion <u>and</u>, I hope, something of its significance. Some 135 examples of his water colors, oils, drawings, and etchings have been selected; and I am urging that you release for this occasion only such works as we desperately need from the above-mentioned museums -- which were in the Steiglitz collection -- if this exhibition is to be at its highest level. Needless to say, I am voicing the desires of all the participating museums.

From a qualitative point of view, you will be insuring the success of the exhibition.

RAYMOND D. NASHER
OIL PROPERTIES - INVESTMENTS - REAL ESTATE
1101 SOUTH AKARD STREET
DALLAS 1, TEXAS

1837 Republic Nat'l.
Bank Bld.
Dallas - Texas

25 November, 1954.

The Downtown Gallery, Inc.
32 East 51st Street,
New York 22, N.Y.

Dear Mr. Marin,

Having just returned to Dallas from my extended business trip in the East and the Middle West, I found on my desk an invoice from you dated November 5 for the Ben Shahn, "Tennis" which we purchased.

I am enclosing herewith a check to cover payment of the work. If you had shipped it on the Fifth as the invoice indicates via Railway Express to my home at 4432 Livingston Av., Dallas, Texas, the piece is long overdue. Therefore, I should appreciate your checking the whereabouts of the Shahn.

Mrs. Nasher and I enjoyed our visit with you at the Gallery greatly, and we were extremely happy that we could discover a work with which to initiate our potential collection. Your comments and patience were appreciated, and we should be happy to be informed of works which might be of interest to us.

Yours most sincerely,
Raymond D Nasher

MRS. J. WATSON WEBB
740 PARK AVENUE
NEW YORK 21, NEW YORK

November 5, 1954

Dear Edith:

Enclosed is my check for $500 to apply against statements of June 4th and June 18th. This will leave a balance due you of $1,140.

With every good wish to you,

Affectionately,

Electra Webb

Mrs. Edith G. Halpert
32 East 51st Street
New York, N. Y.

Enclosure
check

Leo S. Guthman

November 2, 1954

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

This appeared in Sunday's Chicago Tribune. I thought you might enjoy reading it. So far I have not had a chance to see the show at Mrs. Stevensons. I hope to get a chance to drop in this week.

With the waremst of regards.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois

Enc.

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

It will be good seeing you again. Think I forgot to tell you that I saw your things in Chicago. Poor Meyrick was sick but got out of bed to say hello. Helen was a dear and showed us around everywhere. The more I see the more our collection stands out.

Lovely and mild here these past few days and it means so much to me as we are grading down at the Museum. Very exciting. The whole parking area is being taken out.

So much love and so many, many thanks for all you do for the Museum. Hope you will never loose faith in my work.

The portrait of a woman on the board was offered to me from Maine. Mr. Newman was up and he liked it a lot and those two large murals that Alan is restoring seem to excite every one.

Affectionately yours,

Nov. 19th. [1954?] Electra

Have reread and sort of corrected my letter but am ashamed it is so poorly worded. Too much on my mind I guess and hurrying as usual but I feel fine. You must find out for me some time what

THE BUFFALO FINE ARTS ACADEMY

ALBRIGHT ART GALLERY

BUFFALO 22, NEW YORK

November 24, 1954

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert
Director
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Edith:

I am sorry to have kept the Dove so long, but we could not get any expression of opinion from the committee for quite a while. When we finally got it, it was negative. I hope this will not be another Shahn thing since I am determined we should have a Dove for the proper development of our collection. But I am obliged to send this one back to you which I am doing today regretfully.

Many thanks,

Sincerely yours,

Edgar

Edgar C. Schenck
Director

ECS:eb

a, "Represented in the following x American
museums: —, —, —." I am writing
Everett H. Pond, The Pond-Ekberg Co.
State and Andrew Streets, Springfield, Mass.
to expect this from you. This should be a
block of smaller type, so that it is more of a
footnote than an advertisement.

The Marin Exhibition. I telegraphed
Grace Morley, offering the exhibition for
6 weeks in the summer of 1955. If
the exhibition runs until May 15 at the M.F.A.,
it would be too late for me in the
Spring, as I look at the calendar — I
could not get it up until into June. There
could be a showing, say, at Minneapolis,
about June 10 to July 20, and another in
S.F. from about Aug 10 or 15, through
September. I would have to double bill
it with Morris Graves. This is a
damned odd thing to do, but anything
can happen on the coast, I have
two rooms, and it would certainly make

November 20, 1954

Miss Helen Sarles, Curator
Art Department
Beloit College
Beloit, Wisconsin

Dear Miss Sarles:

There seems to be some unfortunate misunderstanding about the Shahn drawings.

In referring to my files I find two letters stating that because we had sent out a large drawing exhibition plus the fact that the Shahn exhibition had not been returned from Venice, we had nothing to send to Beloit except some minor drawings, with which I know Ben would not want to be represented in an important exhibition.

I also mentioned that we would be very happy to cooperate at some future time when we have pictures available for exhibition. I am sorry there has been this misunderstanding.

Sincerely yours,

EGH:mh

~~Box~~ 143 - H.S.U. Station
Abilene Texas -
24 November 1954

Director, Downtown Gallery,

Sir, We are interested in securing an exhibit of Contemporary Art for our March showing. It can be either a solo or a group exhibit - Will you have anything available? Please let me know immediately.

Yours truly - A M Carpenter
Exhibit Chairman, Abilene Fine Arts Museum

[Nov. ...]

Dear Edith,

It was almost impossible to hear you when I talked from the airport. You doubtless heard me yelling.

Sheeler publicity: I saw Dorothy Seiberling on *Life*. She will, I believe, do what she can, but I felt that further pressure would be needed. I may see Margit Varga on my return. Dorothy Seiberling has a sort of release which Lawrence typed for me, and the galley of my people.

I talked to Jack Stewart of *This Week*, who put me through to the art man, Edward O'Connell. He stalled a bit on the lack of information in Sheeler. I enclose a letter for him, which should enclose the three photographs for which he calls. *This Week* wants to be told if *Life* is going to cover, when it would drop out.

I tried to reach Alma Talley on *Vogue*. She is out of town until September, and

COMMONWEALTH OF VIRGINIA

VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD AND GROVE AVE.
RICHMOND, 20

November 17, 1954

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

You must be psychic! I was just on the point of writing to you in regard to our JUDGE THE JURY exhibition, which is now scheduled for 4 March through 3 April at the Virginia Museum.

We are still anxious to have a small exhibition of Mr. Zorach's work and to have him serve at the Museum from March 13 through 18 as juror for our VIRGINIA ARTISTS exhibition. The only problem is that our budget has been greatly cut into by unforeseen costs incidental to the completion of our new wing, and it appears that our purchase fund will be no larger than $2,000.

We shall probably have to give up the idea of purchasing a large piece of Mr. Zorach's sculpture for our outdoor garden, and instead buy a smaller piece for display in the galleries and occasional loan to other State institutions.

The Virginia Museum would, of course, stand the cost of crating, shipping and insuring the ten to twelve pieces of sculpture which would be contained in the retrospective one-month loan exhibition; and Mr. Zorach would come to the Museum for his jury duty as the guest of our Trustees.

If this somewhat reduced expenditure does not discourage you, we are still hoping to have Mr. Zorach assist us as a juror and to hold, during this one month period, the proposed exhibition of his work, from which we would plan to purchase one item, priced at approximately $2,000.

I shall look forward to hearing from you as soon as you have been able to give this your consideration.

Very sincerely yours,

Muriel B. Christison

(Mrs.) Muriel B. Christison
Associate Director

MBC:cjs

JOHN ROOD

1650 DUPONT AVENUE SOUTH
MINNEAPOLIS 5, MINNESOTA

November 20, 1954

Dear Edith Halpert

We were glad to have your letter of the 16th.

Of course we will wait until you have a picture to replace it on your walls. If we could have it by the 10th of December, that would be fine. We are having a rather big Christmas party around the middle of the month and it would be nice to have the picture for our art-collecting friends to see. Then it could be returned for Ben's show.

If you will send the picture to us in care of the Walker Art Center, Harvey will have it uncrated, take care of the packing and return the picture to you in time for the exhibition. We are going to Montana actually for Christmas, so it will be much better for the Art Center to take care of the shipment.

Best greetings from both of us and you have no idea how excited we are at the prospect of having the picture.

Sincerely,

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York

November 27, 1954

Miss Ellen Lanyon
856 N. May Street
Chicago 22, Illinois

Dear Miss Lanyon:

As you probably know, the entire Chicago exhibition was sent to Mrs. Stevenson and because the paintings were not delivered to the purchasers, no one made payment. However, I am enclosing our check in advance, at the present time.

Congratulations. I hope that you and the baby are both well and happy.

Sincerely yours,

EGH:mh
enc.

November 29, 1954

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

The mood of your letter upset me somewhat, but I can understand how harassed you must be.

As far as the catalogue is concerned, we will take a chance on the eight hundred, in the hope that New York will consume that much or part of it. As you recall, we were willing to make some investment in the show, and this seems the most suitable way.

Do not bother about O'Keeffe as she is now in New York and has promised to instruct the various museums involved regarding the loan of the Steiglitz Collection paintings; advising them that she will withdraw the restriction in this one instance, that is, for the show you are oganizing. She has also gone over the photographs and since she is so thoroughly familiar with Marin's work, and has always been a great admirer of his, I think it might be well to follow her suggestions in some instances, and withdraw those pictures. I have already removed some of mine and John's, and also feel that Phillips should not be indulged to the point where practically all of his paintings are included. Where there are two similar examples it seems advantageous to retain the better one, which may belong to someone else, thus reducing the list to 100 as a compromise, and reducing the necessity of spreading the exhibition.

Regarding the color plates; Helm is in a better position to advise you about those which appeared in his book. If you will let me know what the arrangements were, perhaps I can fight it out with Farrar and Straus. We are now making a list of the other color plates in existence to ascertain which are your preference, and I can then communicate with the owners for further information. I shall also ask some of the owners of more recent paintings whether they would consider paying for a plate. Whom do you use, and how much will each plate amount to, if we have four made at a time?

In referring to the packing idea, may I beg to differ with you about transportation from New York. As I see it, it would be much

November 15, 1964

Mr. Harvard Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

Dear Harvey:

It has taken all this time for me to pluck up enough courage to write to you.

For the first time in my life I have developed into an Indian giver. When I agreed to present the Demuth to the Walker Art Center, I entirely forgot that the whole group of four Demuths that I have hoarded all these years, had already been listed as a gift in one of my codicils - a favorite pastime in my life . Furthermore, I had already mentioned this gift to the donee about two years ago and it would be very embarrassing, even more so than writing this letter, to withdraw my promise of two years standing. If you would accept instead the Demuth watercolor which is so well known and is illustrated in the Museum of Modern Art catalogue on page 30, I would send it to you immediately after the first of the year and you would not have to wait "till ah die". This too, is one of the outstanding examples of his work, but was not included in the original gift listed in the codicil.

Do not hesitate to be perfectly frank. If you would rather have some other artist, we can make a substitution when you come to New York. Meanwhile, I do hope you will understand my utter embarrassment.

My best regards.

Sincerely yours,

EGH:mh

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

November 8, 1954

Dear Mrs. Halpert:

Mr. Charles Edward Holman of 40 Commerce Street, New York City, has recently accepted a position at the Museum of Modern Art and has given your name as reference.

We shall appreciate any information that you are able to give to us in regard to Mr. Holman's character and ability, and we wish to assure you that such information will be held in strict confidence by this office.

Thank you for your assistance.

Sincerely yours,

Althea Borden

(Mrs.) Althea Borden
Personnel Manager

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, N. Y.

AB:ls

November 3, 1954

Mrs. John Rood
1600 Dupont Avenue South
Minneapolis, Minnesota

Dear Mrs. Rood:

Just before Harvey Arnason left for Minneapolis, he suggested that I communicate with you regarding the Ben Shahn painting and supply pertinent data in connection with this painting and Ben Shahn's record.

I have hesitated to write to you before this as it was somewhat embarrassing to have a sale transacted at my home. Thus, I did not follow this up, but am doing so only at the suggestion of Harvey. You need not of course feel bound to carry out the purchase unless you still feel enthusiastic about acquiring the painting. Wont you please let me know.

Sincerely yours

EGH:la

follow immediately upon receipt.

I hope that you will be in New York again in the near future. I always enjoy seeing you.

My best regards.

Sincerely yours,

EGH:mh

November 29, 1954

Mr. Joseph J. Zulawski
4404 West 31 Street
Chicago, Illinois

Dear Mr. Zulawski:

I am equally surprised that you did not hear from Mrs. Stevenson regarding the exhibition, since she had agreed to communicate with each of the artists in advance. However, in your case it was obviously the fact that she had the wrong address.

The painting was bought by Mrs. Sidney Berkowitz and for your information, was very much liked during the course of the exhibition here. As soon as the painting is delivered to Mrs. Berkowitz I am sure that we will receive a check from her, and payment will be mailed to you promptly at that time.

It was indeed a pleasure to have your work included in our exhibition, which, as you have probably heard, was a tremendous success.

Sincerely yours,

EGH:mb

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

November 10, 1954

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for your letter. I enclose a rather formal sounding one which corresponds to a formalization taking place here. I believe that this is the only solution to our function in this field. It is possible that the contingency of further billing may deter one or two institutions, but if that comes up only you can allay that anxiety with a guarantee applicable to a particular situation. I have not the money to do it, nor should I -- nor should you. The museums must in the last analysis pay for their showings, and I believe that we are worth such help as we give them.

I also enclose my letters to Harry Francis and to Harry Rossiter. You might talk with Rossiter to be sure that this sounds reasonable to him and to be sure, too, that I get an order for catalogues.

I do not clearly understand your calculations re: Random House. Where does your first $5,000 come from before you raise the other? I should love the book, but I think Random House is being tough with you. On the other hand, how much support to give to the real wealth in the Lincoln Storage only you can decide.

McKinley Helm is here in Santa Barbara waiting to help on the catalogue and I shall need and use his help. I feel relieved of an earlier embarrassment which perhaps detered us from making use of the black and white plates in his book. Could these be made available to our economic advantage? Send me word as to this shortly. It is also my thought that we might get Steichen to write something for the catalogue. This would fill in an early picture and might be the best way to handle the Steiglitz story. Is this feasible? Would Steichen write a few pages and how good would they be? And do you have any measure of Duncan Phillips' literary interests? Since you spoke of his help, perhaps you have something to tell me here.

Ever yours,

Frederick S. Wight
Director of the Art Galleries

FSW:dd
Enclosures

P.S. Time, Inc. just made 4 color transparencies of Marins — which are now packed for S.F.

[Nov. 1954]

MRS. SIDNEY J. ALLEN
1920 LINCOLNSHIRE DRIVE
DETROIT 3, MICH.

Dear Mr. Halpert,

Since my return from New York I have spent two weeks in the hospital and it is for that reason I waited to write about the "Jack Levine".

We have decided we like it so much we sit gazing at it for hours and it definitely is a part of our library.

Hoping to see you on my next visit to New York.

Sincerely,
Phyllis Allen.

Would you please mail me a receipt for the painting.

GIFFORD A. COCHRAN
NORTH SALEM
NEW YORK
TELEPHONE NORTH SALEM 9-5341

November 18,1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter re the Harnett. I think that your suggestion that I consign it to you for a net figure of $5,000.00 is reasonable, and it is agreeable to me.

I hate to part with it but it is a very difficult picture to place and light and it really needs a gallery installation to show it off properly. In our house here, there is simply no place that I can find where it really looks its best.

In the event that we don't sell it, I would very much like your advice on this subject.

Incidentally, I wish you would put me on your mailing list for your shows.

Sincerely yours,

Gifford A. Cochran
Gifford A. Cochran

II

MRS. FRANK J. EVERTS
P. O. BOX 1163
LANCASTER, PENNSYLVANIA

is known to, Dr. & Mrs. Barnes, for some twenty five years or so, and has since retired and is presently living in Florida, He told me to write her and ask directly, which I did, and received the answer yesterday signed by her own signature Laura L. Barnes. Stating that none of the Demuths are on the market.

I was quite gratified to know as I understand they had some seventy five or more in their collection that Charlie sold to the Dr. sometime between 1920 and 1925.

As you know doubt know this will keep the market from being flooded. and wish this information to gratify you as it did me as you told me, you likewise had quite a number of Demuth in your collection.

Most Sincerely
Mrs. Frank J. Everts.

over.

P.S. Should you ever be going ~~[illegible]~~ there some time, drop in to see me. Res. 204 North (Lime) St.

November 27, 1964

Mr. Richard F. Howard, Director
Birmingham Museum of Art
711 Nineteenth Street, North
Birmingham 3, Alabama

Dear Mr. Howard:

We received word from Budworth that the O'Keeffe paintings will be picked up next week.

Since your visit, we have sold "The Green Gray Abstraction" and "The Front of Ranchos de Taos Church" has been reserved. However, I am sending you the latter, together with the other two pictures you selected, and as soon as the photographs arrive from the printer they will be mailed to you, together with the biographical material.

I hope that the removal of one picture will not inconvenience you. If so, please wire me and I shall make a substitution.

Sincerely yours,

EGH:mh

The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 Fifth Avenue, New York 28, N. Y. • SAcramento 2-2452

November 8, 1954

Mrs. Edith G. Halpert
32 East 51st St.
New York 22, New York

Dear Edith:

Following our telephone conversation this morning about the distribution of"ABCs" we are instructing the Globe Mailing Agency to send you the entire batch of envelopes that will have been addressed to the institutions. This includes both AFA Chapters and kindred organizations. I understand that you will look this list through and separate those in which you wish two copies of the booklet to be inserted. When this separation process is complete the envelopes will be returned to Globe for the proper insertions and mailing. The list of critics and other names on our publicity list will be sent to you by the same agency.With this I understand that you intend to pick out the people to whom you wish the booklet to be sent and will also have your own girl type up the envelopes for mailing. We are making a guess that you will choose to send about 200 and will see that you get the proper envelopes.

The cost of the mailing service including postage and labor will be billed by Globe to the Princeton Press, Inc., 270 Lafayette Street.

For your own information I am sending you copies of the memorandum to institutions, the order form, and the little memo to art critics.

As far as the survey of use of contemporary art is concerned, I gather that you will let me know about proceeding with this as soon as you have met with your committee.

With best regards.

Sincerely,

Burton

Burton Cumming
Director

P.S. Since this mailing will be handled by the Globe Agency, please have ABCs delivered to them at 148 West 23rd St., Attn: Mr. Mac. There should be 504 plus whatever number you may choose from the critics list.

Mrs. Edith Gregor Halpert - Page 2 November 18, 1954

I enclose a letter to Phillips and also one to Georgia O'Keeffe. I hope my letter is what is needed and that Miss O'Keeffe will open like the flower we adults know so well.

In all haste.

Most cordially,

Frederick S. Wight
Director of the Art Galleries

FSW:dd

P. S. Can we also have several expressive photos of Marin? I want his face (large) in the catalogue.

Fogg Art Museum at Harvard; Americana, from the Milton Lowenthal collection, which is as warm as a fireside. Any one of these would make an excellent cover.

For the rest, there is color and animation a-plenty in Sheeler's own personality. At seventy, he is pungent and pithy. He is a great painter and a great photographer, and you would have everything understood for a feature of warm human interest.

Sheeler lives at Dow's Lane, Irvington-on-Hudson. The Downtown Gallery, 32 E. 51st. W. can give you information and photographs.

I can be reached on Cape Cod, care of Mrs. Carol Wight, Chatham, Massachusetts until after Labor Day, then I shall again be briefly in New York.

With best wishes,

Sincerely

F. S. W.

Dir. Art. Galleries

U.C.L.A.

Mr. Duncan Phillips - Page 2   November 17, 1954

To come to the Marin Memorial Exhibition, I feel certain that it was put together at the optimum scale; but this show may run over $300,000 in evaluation. The showings are for six weeks; and the total elapsed time, from the first assembling to the last dispersal -- if there is a New York showing -- will be something like 17 months. To the costs involved here must be added a firm order for catalogues, and the participants still have prorated transportation. I am wondering if all the participating museums will be equally desirous to take part on this scale, and I suggest a more pliable solution: a minimum exhibition of 85 key works, to which 50, more or less, can be added. The catalogue can be printed so that alternative catalogue lists can be used.

It is my thought that this core of 85 key works should go through the entire circuit on the basis of a fee of $1,100, plus or minus a fractional further billing or restitution as indicated above. I assume that both the Museum of Fine Arts, Boston, and your own gallery will want the full complement of paintings selected and, indeed, would be content with nothing less. But for such showings the additional works could come from New York by truck and probably would not even need to be boxed. All this group should be drawn from New York holdings, and separate insurance coverage should be drawn to cover it. I am sure that the Downtown Gallery could facilitate this were such assistance necessary, and it is obvious that the extra cost involved here would be less than any fee for such a service that could be worked out from the West Coast.

If the Cleveland Museum of Art or the Minneapolis Institute of Arts wish to bring in these supplementary paintings, they, too, could do so more economically than we could arrange it for them. The paintings are selected and available; and, in the case of a final New York showing, there is no problem at all in reassembling them.

To come to the catalogue, we expect to write and prepare one which will sell for $1.50 against firm orders. The Charles Sheeler Retrospective Exhibition catalogue will give you some idea of what we have in mind: a 50-page, copiously illustrated book. As I am working on this now, you can appreciate that I should like to have a firm order at your earliest convenience. The larger the edition, the better book I can give you.

In closing, I must tell you the great satisfaction it is to me to be working on such an important exhibition along with yourself. I only regret that we did not have a chance to meet when I was in the East. This will be remedied at my earliest opportunity.

Cordially,

Frederick S. Wight
Director of the Art Galleries

FSW:dd
Enclosure

November 20, 1954

Miss Ann Ross
Ann Ross Gallery
315 Mamaroneck Avenue
White Plains, New York

Dear Miss Ross:

Your letter to Stuart Davis has been referred to us by the artist.

Much as we would like to cooperate with you, there is nothing available by Stuart Davis, who as you may know, produces very few pictures a year. At the moment we have only one recent canvass in the gallery, and this is promised to a national exhibition.

If at any time we have some surplus stock, I shall be very glad to communicate with you.

Sincerely yours,

EGH:mh

Nov. 3, 1954

Dear Mrs. Mack

Excuse my not writing but I have been off on a trip. Not as fine as California -

In thinking over the painting you enquired about, I think the figure would have to be $2500.00. This is really the best I can do. Anyway you give it some thought and let me know.

I hope you are experiensing a very fine Fall.

Sincerely yours

John C. Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

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Telephone Diversey 8-2410-1-2

Nov. 29, 1954.

Downtown Galleries
54 East 51st St.
New York, N. Y.

Att. Grace Halpert

Dear Mrs. Halpert:

You will recall that I had the pleasure of meeting you at Leo Guthman's cocktail party sometime ago.

You may also recall that I had promised to send you a carton of our Pic-Hangs. This slipped my mind until I was reminded of it by Leo the other day.

You will shortly receive a carton of these picture hangers with my compliments. I regret that it took me so long to send these.

Hoping that I may have the pleasure of seeing you again and with kindest regards, I remain

Yours very truly,

E. W. Hirsch.

EWH/dm.

PICTURE AND FRAME INSTITUTE

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CHARLOTTE MACK
2701 LARKIN STREET
SAN FRANCISCO 9, CALIFORNIA

My dear Mr Marin —

You are good to think about letting me have the picture and to set a price — which I don't feel is a bit too much — But at present it is beyond me — I have assumed other obligations recently which will make my pleasure spending quite limited —

Thanks for your letter

wanted to buy the painting
in return, thinking you would
have in the future also I think
you said it was for sale. I
can't remember how much it is
but will talk it all over with
you when I get to New York
on the 20th. We sail Dec. 1st.

It is good of you to suggest
we might have some loans
from the Whitney Museum, and
I shall surely try as I am
feeling quite hopeful, the Modern
Museum having recalled theirs
from also for the present Collectors'
Exhibition. They have promised
you more when it is finished
which I shall see about also
when I reach N.Y. Duncan
Phillips has promised some loans
from his gallery also - so I am
sure an idea will go on which
has already caused much interest.

Looking forward to seeing you!

Sincerely, Alice Strong.

OBERLIN COLLEGE
OBERLIN, OHIO

THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

CHARLES P. PARKHURST, DIRECTOR — CHLOE HAMILTON, ACTING CURATOR — MRS. R. M. P. KELLER, LIBRARIAN

November 13, 1954

Dear Mrs. Halpert:

The unsold Shahns were shipped yesterday by Railway Express prepaid. I had hoped we would sell more than the one, which, incidentally, was placed in our rental collection. But even though I may have overestimated the size of the student pocketbook, they did look well in the exhibition and were greatly admired by everybody. I am enclosing a check for $75.00.

With kind regards,

Very sincerely yours,

Chloe Hamilton

Chloe Hamilton, Curator

Mrs. Edith G. Halpert
Downtown Gallery
32 E. 51st St.
New York, N.Y.

123-35 82nd Rd
Kew Gardens, L.I.
Nov. 8, 1954

Dear Mrs. Halpert,

Since my visit to your gallery this afternoon, I thought over what I could do on the Kuhn. Would a down payment of $500 be acceptable, as soon as you let me know, with a promise to pay the balance as soon as I get the money for the Brook. If, for some reason, I won't get the money so soon, I could let you have $250 a month for April and May 1955. I hope you'll let me have the picture,

November 16, 1954

Mr. Burton Cumming, Director
The American Federation of Arts
1083 Fifth Avenue
New York 28, New York

Dear Burton:

Within the next few days you will receive from Dr. Watter a check for $100.00 to be applied toward the distribution and promotion of the booklet, "ABC". The $250.00 mentioned previously has already been sent to you.

And as I mentioned, the sum of $250.00 for the survey will have to be approved by the committee, which will meet as soon as Elizabeth Navas returns from Wichita.

As soon as the material arrives from your mailing company, I will attend to all the other matters.

Sincerely yours,

EGH:mh

Phoenix Fine Arts Association
The Art Center
45 East Coronado
Phoenix, Arizona

November 29, 1953

Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

We are sorry we neglected to answer your last letter.

Inasmuch as no member of our organization is scheduled to be in New York, we should like you to select the paintings.

The following paintings are in the Arizona State College collection, as you know, so that we should like to have the selection made by you complement these paintings in so far as is possible.

Stuart Davis - Radio Tubes gouache 14x22 inches
John Marin - White Mountain Country watercolor 20x27½
Georgia O'Keefe - Horse's Skull on Blue oil 30x16 inches
Charles Sheeler - Barn Variation tempera 20x30 inches
Yasuo Kuniyoshi - Resting oil 28x35 inches

We have arranged with Budworth to have the paintings picked up January 5. The exhibition is already creating a good deal of interest and we know it will be successful.

Thank you for your cooperation.

Sincerely,
(Mrs.) Dorothy J. Bergamo
Dorothy Johnson Bergamo
Director

DJB:SG

BELOIT COLLEGE
BELOIT, WISCONSIN

November 5, 1954

Edith Halpert: Director
Downtown Gallery
New York 22, New York

Dear Miss Halpert:

We received a letter from Ben Shahn dated October 9th in which he said he had forwarded our request to you for two of his drawings for our show. As of this date we have not received them and we would be pleased if you would forward them as sonn as possible. The show goes up November 12th.

Sincerely,
Helen Sarles

Helen Sarles
Curator: Art Department

and for your wonderful visit
when you were out here - I also
hope you get back here in the
near future and that I won't
be tied up with dates as I was
this last time so I can be
more hospitable to you -

Sincerely
Charlotte Mack

Nov 21 - [1954]

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

571

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

1954 NOV 10 PM 12 00

NA058 PD=CHICAGO ILL 10 1020AMC=

MRS EDITH HALPERT, THE DOWNTOWN GALLERY=

123 EAST 51 ST=

=HAVE YOU ANY BIOGRAPHICAL MATERIAL I SHOULD HAVE FOR INTRODUCING BEN SHAHN AT HIS LECTURE NEXT WEEK. REGARDS=

=EARLE LUDGIN 121 WEST WACKER DRIVE
CHICAGO ILLINOIS=(

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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JOHN DINKELOO
BRUCE ADAMS

November 30, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I would appreciate it greatly if you would send me two more glossy 8x10's of Stuart Davis' mural. My first reaction, as well as Aline's, to Stuart's design is great enthusiasm, and in a few days I shall write more about this.

I want to get Russell Cowles reaction first and then I want to submit it to the college for their approval. My guess is that everything will come out right.

It might interest you to know that Sunday Aline brought a son into the world, and both are doing fine.

Sincerely,

EERO SAARINEN AND ASSOCIATES

EERO SAARINEN

ES:rw

ARCHITECTS - BLOOMFIELD HILLS, MICHIGAN - PHONE MIDWEST 4-0026

Mr. Willard Cummings

for sculpture to arrange and possibly borrow -- all this after the 37 objects are juggled aroung on both floors in preparation of the installation. I assume that all the collecting will have been finished by Friday afternoon and that the objects will remain in the truck so that they can be brought directly to the gallery at the crack of dawn. The porter will be here at 8:30 to open the doors for Berkeley so that there will be no excuse for the 10 o'clock delivery.

I am writing all this in detail so that you may assign the various persons -- and business-like characters -- who will follow through on each of the details.

Cherio

November 27, 1954

Mrs. Louis Weinberg
745 Edgewood Rd.
Highland Park, Illinois

Dear Mrs. Weinberg:

Thank you for your note and your check - particularly for your note.

It was indeed a pleasure to meet you and I certainly look forward to seeing you again, either in New York or in Chicago. On my next trip I shall communicate with you in the hope of making an arrangement to meet.

Meanwhile, my very best regards.

Sincerely yours,

EGH:mh

AMERICAN FEDERATION

HALPERT FUND

Original Grant................	$ 2,000
Additional - January 1954...	50
Total..................	$ 2,050

EXPENDITURES:

Supplies..............................	$ 33.38	
Fees..................................	450.00	outside help
Labor (outside AFA)...................	121.00	
Questionnaire.........................	208.68	
Petty Cash............................	17.12	
Publicity.............................	31.31	
Awards................................	800.00	✓
AFA Administration....................	400.00	✓
	$2,060.81	

4 pg quest

1000/ 400/ individually typed letters

replies 175

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

November 17, 1954

Dear Edith:

Here are copies of my letters – one from Mr. Cummings and one I am writing today to Mrs. Lipman.

Within the next day or so, I am going to send you a listing of items in the collections which have not been previously written up and also a listing of those which I have recently acquired but which have not yet been photographed. Some of these you know of because they were here on your last visit, but I will list them anyway for they have not been photographed.

Affectionately,

Electra

Mr. Watson a bit better yesterday.

4.

a noise I like to hear.

I would suggest that you get this ~~took~~ M.F.A. Morning rock solid with Rossiter now, and all written out. For reasons which may occur to you, I would much prefer to come in to the picture finding the Show already scheduled in Boston, so that I am not personally by-passing the Institute. It is better so; although as Jim declined the Sheeler show I feel that I have a free hand.

Jack Baur and his book: he gave me a check list which calls for a little further data. He needs date, size, medium, for Marin, Lower Manhattan, belonging to Philip Goodwin; Marin, The Mast Becalmed, Marin, 1923 — is O'Keeffe the owner? Lawrence, Harlem, all data needed. I suppose Charles Alan has the information on Lawrence's painting. But if your Lawrence information to Jack Baur could get this

November 6, 1954

Mr. Charles Alan
The Alan Gallery
32 East 65 Street
New York, N. Y.

Dear Mr. Alan:

Enclosed please find check in the amount of $509.29 which is payment in full for all commissions due you.

There are three accounts for which we must take credit. Namely: Marx - $700 (Crawford made this sale directly, but it was never consummated and therefore had to be voided); Feiner - $75 (this sale had to be cancelled); Purvis - $70 (Every effort was made to collect on this account but no success). The total of these three accounts is $846, and at 7½%, the credit amounts to $63.45. The Balance due you on your commission statements previously submitted was $572.74, credits above mentioned $63.45. The net due you for which check is enclosed is $509.29.

There are a number of other accounts which have not been paid. However, since they are making efforts to clear their accounts, Mrs. Halpert has decided to pay your commission on same with the hope that eventually she will get paid.

I hope that you and the gallery are both doing well.

Best personal regards.

Sincerely yours

RICHARD S. DAVIS
WAYZATA 5, MINNESOTA

11 November 1954

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Although I am not certain that you were serious when you asked me about drawings by Chagall, I am, nevertheless, sending you by express, prepaid, insured, the wash drawing which Phyllis and I would not mind selling. I paid $900 for it, and I would be glad to dispose of it at that figure plus the cost of having it framed. As far as I can remember (I shall have to check this), Lowy charged $75 for the work.

Frankly, the drawing is not cheap. In addition, it may not appeal to your young couple. But nothing ventured, nothing gained. And if you do not wish to sell it or cannot sell it, I shall provide you with instructions regarding where to deliver or return it.

I hope to be in New York on November 18 and 19 and will have a chance to see you. I have several questions about the Marin memorial exhibition. I should like to see some fine American landscapes, preferably by Shahn, Sheeler and Davis.

Also, I would like to ask you about reproduction rights in connection with my drawing, "Empty Studio" by Shahn. As you know, it was used by CBS and subsequently sold through your good offices. Phyllis would like to reproduce it, if possible, on a little brochure which she is preparing in connection with our Symphony. There will be absolutely no profit because the brochure will be given away to supporters of the Symphony attending a certain meeting. Under the circumstances, I assume that everybody concerned would agree but, since so many people are concerned, I should like you to check.

Sincerely,

Richard S. Davis

KENWOOD 1231.

1650 DUPONT AVENUE SOUTH,

MINNEAPOLIS 5, MINNESOTA.

Tuesday - December 8th - 1954.

Dear Mrs. Halpert,

So many apologies to you for our delay in writing you after our delightful party in your charming apartment, when John and I became enamored of your "borrowed" Ben Shahn. We intended to write you immediately upon our return, after two days spent in Washington

November 27, 1954

Mr. Edward Gallagher, Jr.
3501 Ednor Rd.
Baltimore, Maryland

Dear Ed:

At your suggestion, I telephoned Bob Hale at the Metropolitan and he graciously agreed to drop in to see the pictures you asked me to show him and to send you his opinion on each individual painting. To date he has not been in, but I am sure, now that the holidays are over, we may expect him either on Monday or Tuesday.

Meanwhile, Mrs. Breeskin paid us a visit today and following your wishes in the matter, I showed her the entire group of paintings. Her reactions were very interesting and I am itemizing the pictures that she felt were important for the Baltimore collection and would like to include in the memorial group you are assembling. She spoke a great length about your wonderful contribution to Baltimore and also regarding the type of pictures she felt were most suitable for the city. I must say, that unlike many other Museum people with whom I have come in contact, she is not a grasping character and does not always pounce on the most "important" and most expensive picture. Naturally, she does not expect the entire group, but merely expressed her personal enthusiasms in relation to the group submitted. These are listed below for your information and consideration.

Georgia O'Keeffe	Ranchos Church, Front 1930
Charles Demuth	In the Province #1 1920 Vaudeville - Bicycle Act 1916
Charles Sheeler	Manchester 1949
Niles Spencer	Across the Tracks or Blast Furnace 1936

All the photographs have been sent to you several days ago, with the exception of "Across the Tracks" by Niles Spencer. Sunami, the photographer who has the negative, is so busy with the Museum of Modern Art requests that he has not delivered the print to us as yet. This will

November 16, 1954

Mr. Edward J. Gallagher, Jr.
3601 Ednor Rd.
Baltimore 16, Maryland

Dear Ed:

I did not answer your letter more promptly, because I expected O'Keeffe in town. However, she has postponed her trip and I do not know when she is arriving.

To write to her would be futile, as she does not answer her letters and on occasion withdraws a picture from sale entirely if I suggest a reduction. She is a grand person, but is a little difficult in connection with sales. Thus I think it would be best to leave her out of this completely, since she has already made a tremendous cut in the price from the original figure. However, I shall take it upon myself to sell the $5000 O'Keeffe and the $950.00 Demuth in a package deal of $5000, and am ready to assume this responsibility as you know how much I want to cooperate with you in the extraordinary job you are doing.

I am also sending you photographs of the Sheelers, Spencers so that you may discuss them with Mrs. Breeskin at your convenience.

Sincerely yours,

EGH:mh

But as you know, I need to clear with Georgia O'Keeffe and I understand that she is in New York now. Doubtless you have cleared up this matter.

In all haste

Cordially,

Frederick S. Wight
Director of the Art Galleries

FSW:ak

November 5, 1954

Mrs. H. J. Heinz
Morewood Heights
Fifth & Wilkins
Pittsburgh 13, Pennsylvania

Dear Mrs. Heinz:

I am so glad that you decided to retain for your collection the painting entitled "Fruit Piece" by William M. Harnett.

Perhaps you would be interested in getting some of the history in connection with this painting. The exhibitions are listed below, together with the publications in which this painting was reproduced. This list is incomplete, but I shall try to get the additional data to you in the near future.

Exhibited:

The Downtown Gallery	One-Man Harnett Show	April, 1939
Detroit Society of Arts & Crafts	"	Nov., 1939
Arts Club of Chicago	"	March, 1940
Howard DeYoung Museum, San Francisco	"	April, 1940
Nelson Gallery, Kansas City, Missouri	"	July, 1940
Portland Arts Museum, Oregon	"	Sept., 1940
Bloomington Art Center, Illinois	"	March, 1942
Syracuse Museum, New York	"	Aug., 1948

Reproduced:

Catalogue of the Downtown Gallery,	Harnett Show	April, 1939
Catalogue, Arts Club of Chicago	"	March, 1940
Vogue Magazine (in color)		July, 1944

"Still Life Painting in America" by Wolfgang Born, published by Oxford Press, 1947, plate 82

For your further information it was purchased from a Philadelphia collector in January, 1939, and was retained by me for my private collection until recently.

When you have an opportunity in the near future, would you be good enough to return the other Harnett, as our stock is very limited at the present time. Did you get the reports of the recent auction held at Parke-Bernet, in which a small painting of the typical Jug and Pipe - a subject he repeated consistently during 1877 and 1878 -

The American Federation of Arts (3)

1083 FIFTH AVENUE, NEW YORK 28, N. Y.

MEMORANDUM

TO: Art Critics and Other Members of
the Press.

The enclosed copy of ABC For Collectors and its accompanying communication to art institutions is being sent to you for your information.

We know that you will enjoy the booklet, and we hope that you will be able to give it a review in your publication in the near future.

The American Federation of Arts, which has been chosen to distribute the ABC For Collectors looks upon this assignment as a real service to American art and we are proud to have a part in spreading the good words of John I. H. Baur as widely as possible across the U. S. art scene.

Sincerely yours,

Burton Cumming

Burton Cumming
Director

November 1954

November 4, 1954

Mr. Arnold H. Maremont
Plaza Hotel
Fifth Avenue at 59th Street
New York, N. Y.

Dear Mr. Maremont:

Coincidentally with your telephone call, we received the color transparency of the Stuart Davis "Medium Still Life" painted in 1953. The measurements are 36" wide by 44" high. The price is $4500.

The painting is now in the very important exhibition organized by Lee Malone at the Museum of Fine Arts in Houston, Texas. Arrangements have already been made to ship the painting directly from Houston to Palm Beach where it will be shown at the Society of Four Arts.

I am sure that sales talk in connection with this superb canvas is quite unnecessary, but I must warn you that there is considerable interest in the painting and when it is on public exhibition we cannot withhold it from sale, but of course can mark it "not for sale" if the picture is actually acquired enroute. It will of course have to continue on exhibition as we had promised Alan McNab faithfully the he would have this in his Florida show.

Do let me hear from you.

Sincerely yours

EGH:la

November 16, 1954

Rabbi Joseph Hager
The Wall Street Synagogue
12 Dutch Street
New York 7, New York

Dear Rabbi Hager:

Mr. Shahn referred your letter to us.

Much as both Shahn and I would like to cooperate with you, the time selected is most unfortunate, as we are celebrating our twenty-fifth anniversary. That is, twenty-five years of association between Shahn and the Gallery - during the month of January and running into February. Naturally all his important pictures will be in this exhibition and cannot be withdrawn.

Perhaps we can arrange to have you borrow one from a collection, but the picture will not be for sale under the circumstances. Let me know your decision.

Sincerely yours,

EGH:mh

November 24, 1954

Mr. Eero Saarinen
West Long Lake Road
Bloomfield Hills, Michigan

Dear Eero:

I am shipping the mounted photostat of the complete drawing for the Drake dining hall mural, in a scale of about two inches to the foot. The original drawing is on canvas in a three inches to the foot scale. I am enclosing an 8 x 10 photograph of the drawing in which the edges of the mural are clearly apparent. This demarcation was lost in the stat.

The drawing is a first class example of my work and I feel that it is architecturally appropriate as a solid but animated sequence of space relationships. The color sequences, which I am working on now, will be simple, bright and jumping. The title, if one be required, is ALLÉE.

With best regards to you and Aline,

Sincerely

Stuart Davis
15 West 67 Street
New York 23, New York

November 23, 1953

Mrs. Dorothy J. Bergamo, Director
Phoenix Fine Arts Association
The Art Center
45 East Coronado
Phoenix, Arizona

Dear Mrs. Bergamo:

On October 27th I wrote to you in reply to your inquiry regarding some paintings for an exhibition you are planning from January 18th to the 31st.

We are very eager to get your reply as there are a good many exhibitions in which we are participating and we want to make sure that you get the best examples for your show.

Wont you please communicate with me by return mail.

Sincerely yours

EGH:la

JAMES S. SCHRAMM POST OFFICE BOX 587 BURLINGTON, IOWA

November 26, 1954

The Downtown Gallery,
32 E. 51st Street,
New York 22, N.Y.

Attention: Mrs. Halpert

Dear Edith:

Our insurance adjuster has asked us what specific claim we wish to put in for Ben Shahn's "New York".

This reminds me that so far as I can recall, you have not yet told us what the restoration would cost. I find your letter of May 21st wherein you say that you would send us an appraisal for the repairs as soon as you get the official papers. So far as I can recall this has never come to us.

I believe our Insurance Company is ready and willing to make a settlement and I should like to know what you think we should ask them for. It is my understanding that we can select Shahn drawings equal to the price we paid for "New York" minus the cost of restoration.

If you can send me a bill for the restoration or appraisal of its cost I think I can get this reimbursed by the Insurance Company.

I guess we should have taken care of this some time ago. Hope we can do so now before the Insurance Company changes its mind. Best regards.

Sincerely,

James S. Schramm

JSS:dw

November 27, 1954

Mr. Will Freund, Chairman
Exhibition Committee
Stephens College
Columbia, Missouri

Dear Mr. Freund:

Thank you for your letter.

I checked my files and found that on October 26 I sent to Miss Jane Putnam of your department a group of photographs of paintings by John Marin. At that time I also asked whether it would be possible to give me some idea of price range, as in each instance there is a considerable range based principally on the dimensions of the pictures. If you can give me some cue it will be much easier for me to make the selection for your exhibition. In any event, I shall be glad to send you paintings by Davis, Dove, Marin and Shahn, and can include watercolors by Feininger and Tobey. The two latter artists are not in this Gallery, but I have bought a number of their paintings for our Christmas exhibition and for our stock. These however, are not major works, as the price limitation for the exhibition was $500.00. They are excellent examples, but small in dimension. In the case of the four other artists we have a much larger group to draw on.

I look forward to hearing from you before the shipping date. Incidentally, do you have any preference of a shipper or shall we use Budworth, who does most of the work for us. No doubt, the shipment should be made about the 15th of December, but we shall wait until we get word from you.

Sincerely yours,

EGH:mh

the exhibition. This expenditure is solely for the expenses in the assembling of the exhibition and does not include expenses in connection with our particular showing. We shall contribute to the prorated transportation up to the point at which our $500 contribution is exhausted.

Yours cordially,

Frederick S. Wight
Director of the Art Galleries

FSW:dd

E E R O   S A A R I N E N   A N D   A S S O C I A T E S

EERO SAARINEN F.A.I.A.
JOSEPH N. LACY A.I.A.
J. HENDERSON BARR A.I.A.
WARREN PLATNER A.I.A.
JOHN DINKELOO
BRUCE ADAMS

November 8, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of November 5. I am looking forward very much to seeing what Stuart Davis has done. Aline sends her best to you also.

Sincerely,

EERO SAARINEN AND ASSOCIATES

EERO SAARINEN

ES:rw

ARCHITECTS - BLOOMFIELD HILLS, MICHIGAN - PHONE MIDWEST 4-0026

You will be pleased to learn that to date we have received orders for twenty-eight copies of the special edition of the Sheeler catalogue, and expect some more as further letters are sent out. I am still burned up about Charles who did not even send a postcard to me from the coast. However, a wire arrived yesterday requesting that we reserve a room for him directly next to Grand Central Station. Boy, will my autobiography be hot!

My best regards.

Sincerely yours,

EGH:mh

November 16, 1954

Mrs. John Rood
1660 Dupont Avenue, South
Minneapolis 5, Minnesota

Dear Mrs. Rood:

It was nice to hear from you.

Indeed, we shall be glad to send the Ben Shahn to you on approval, but I hope that you can wait a bit longer before I do so. All my own Shahn paintings are out on exhibition at the present time and I cannot bear to leave my apartment Shahnless. Can you wait a little longer until the things are returned from Venice where the Shahn show was held at the Biennale. Since this has not been offered for sale and very few people have occasion to see it in my apartment (I am referring to clients), it is perfectly safe. In any event, you may rest assured that I will do nothing about it until you will have had an opportunity to try it in your own home.

I believe I told you that we are opening a one-man Shahn exhibition in January, to celebrate the twenty-fifth anniversary of his connection with this Gallery. Thus, you will not be able to keep the picture very long and I shall see to it that you get it by the first of December, allowing a couple of weeks for consideration.

It was so nice to have you and Mr. Rood at the party and I hope that we can repeat occasion when you are next in town.

My best regards to you both.

Sincerely yours,

EGH:mh

BARRY BINGHAM President

MARK F. ETHRIDGE, Publisher

LISLE BAKER, JR. Vice Pres. & Gen. Mgr.

The Courier-Journal
THE LOUISVILLE TIMES
LOUISVILLE 2, KY.

November 26, 1954

Dear Mr. Goodrich:

I read with great interest your account of "The Whitney's battle for U.S. art" in Art News. The article shows among its illustrations Ben Shahn's picture of the old sculpture gallery in the 8th Street building. The central sculpture in the foreground of Shahn's picture is Romuald Kraus' "Reminiscence" now at Gardencourt, the University of Louisville's School of Music.

I would like to reproduce Shahn's painting together with a photograph of Kraus' sculpture in my art column

November 27, 1954

Rabbi Joseph Hager
The Wall Street Synagogue
12 Dutch Street
New York 7, New York

Dear Rabbi Hager:

William Zorach has referred your letter of invitation to us.

We shall be very glad to cooperate with you and will set aside one of Zorach's sculptures for your exhibition. However, it might be more advisable to have a member of your committee make a personal selection.

Incidentally, since our commission from the artist is one-third, we shall have to make some special arrangements with the gallery in which the exhibition will be held. If you will let me know the name of this gallery I will communicate with them, as there are regulation arrangements which exist in such instances.

May I hear from you regarding the selection and the gallery.

Sincerely yours,

EGH:mh

450
65
2250
2700
2925

6921
2500
4421

Art in America

Cannondale, Connecticut
November 1, 1954

Mrs. J. Watson Webb,
Shelburne Museum,
Shelburne, Vermont.

Dear Mrs. Webb:

Jean Lipman has asked me to guest edit the May 1955 issue of Art in America, which, as you probably know, is to be devoted to America's outdoor museums taking as examples Colonial Williamsburg, the Farmer's Museum at Cooperstown, Greenfield Village, Mystic Seaport, Old Deerfield, Old Sturbridge Village and Shelburne Museum. We would very much like to have each of these institutions prepare an illustrated article, the total number of which would make up the bulk of our text. In a further study of the matter Jean and I considered the various "specialties" of the institutions individually and decided to ask each to focus an article on some particular aspect of its total program. In a number of cases, these various aspects are duplicated among the institutions. We have tried to select what seemed a major emphasis in each case. For example, while all seven of these outdoor museums deal to a greater or lesser degree with early American architecure, it is Colonial Williamsburg that has the most extensive architectural lay-out, and has become better known for her architectural setting, perhaps, than any other phase of the program. We are asking Colonial Williamsburg, therefore, to center its discussion around the problems of architectural restoration and reconstruction. With this kind of approach we divided as follows the various aspects of outdoor museums that we most wanted to see discussed: Cooperstown, as a setting for the seminar and forum; Greenfield Village, the outdoor museum and the public; Mystic, as an illumination of a particular phase of American social history; Old Deerfield, the preservation of an occupied community; Old Sturbridge Village, as a setting for the crafts demonstration; and Shelburne Museum, as a setting for the art collection. (These topics do not necessarily fix the final titles.)

We would be delighted to have you tackle the problem yourself, but if that does not seem feasible, would you kindly ask some member of your staff to prepare a text that would meet a February 1st deadline. Jean tells me that Mr. Hill is away at the present time. Perhaps Alice Winchester might be willing to take this on. The very brief context given above may be too sketchy to be of initial help and I shall be delighted to answer any further questions. We are looking for an objective study of the approach to the problems described and would appreciate some mention of the art collection as opposed to the period house, and the way such a collection gears into a period setting. We would like about 1200 words together with three pages of illustrations which will give at least some idea of length. As far as the illustrations are concerned, it would be nice to have material that is new and unpublished. And we would like to have more photos than we will actually use for maximum flexibility. At the least we can count on two illustrations per page while four is not an impossibility.

As a final suggestion we were very much interested in the

November 27, 1954

Mr. Henry P. Rossiter
Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Rossiter:

In making my Boston plans, I just realized that the Museum is closed on Mondays. But I am writing to ascertain whether this applies to the inner workings of the Institution and only to the public.

I have just arranged to spend the week-end in Boston and had planned to stay through Monday in order to pay you a visit, if convenient. Naturally, if you do not plan to be at the Museum, I shall just hop an early plane to New York and carry on my own business. Do let me know if you get a chance. Incidentally, the Monday I am referring to is December 6.

Sincerely yours,

EGH:mh

November 15, 1954

Mrs. Ozias Dodge, Director
The Slater Memorial Museum
The Norwich Free Academy
Norwich, Connecticut

Dear Mrs. Dodge:

Thank you for your note and the publicity material. I am indeed very much impressed with the reception of the show in Norwich and realize, naturally, that this is the result of your enthusiasm and understanding. Congratulations to you.

It will be very nice to see you again when you are in New York.

Sincerely yours,

EGH:mh

November 15, 1954

Mrs. Sidney Allen
1920 Lincolnshire Drive
Detroit 3, Michigan

Dear Mrs. Allen:

Do forgive me for not having written to you sooner. However, as you may have read, we organized the Showhegan School Exhibition and with that and the opening party my correspondence was at a standstill.

I am now sending you a catalogue of the Jack Levine Exhibition held in 1952 and 1953. This, I am sure, will furnish you with all the data regarding this brilliant artist, in the way of biographical notes. Incidentally, I notice that his Museum representations are not listed, but he is represented in almost forty museums, including all the major private collections.

Our data on Cloar is not up-to-date as we no longer represent him, but his work has been purchased subsequently by six additional museums.

I am very eager to hear from you and to learn how the two paintings look in your home.

It was a great pleasure to meet you, and I hope that you will pay us a visit when you are next in town.

Sincerely yours,

EGH:mh
enc.

Downtown Gallery
32 East 51st Street
New York City

1 November 1954

Gentlemen:

This authorizes Mr. Rudolph F. Stahl to withdraw from our stock with you of the portfolio 'John Marin', one (1) copy of the Regular Edition.

This copy is to be one of the ten copies reserved for our use and which were not for sale, and Mr. Stahl is therefore permitted to take receipt of this book free of charge.

Thanking you for your cooperation in this matter,

Sincerely yours,

Stephen A. Jarislowsky

168 Beverley Avenue
Mount Royal, Que.

November 15, 1954

Mr. Gifford Cochran
North Salem, New York

Dear Mr. Cochran:

In all the excitment engendered by the organization of the current exhibition and the subsequent activities, I forgot to send you a receipt for your Harnett.

I think it would be a good idea if we could discuss in greater detail your resale plan, Based on the current asking price the picture has an insurance valuation of $7500.00, and a selling price closed to $6000.00, unless someone wants it desperately. Then, as you know, there is a sales commission of 25% charged by all the galleries. Suppose you think about it and let me know whether you would prefer to consign it to us at a net figure of $5000.00, giving us some leeway for a profit, which maybe less on a commission basis with a quick turnover, or whether you would prefer to set a final figure with a 25% commission.

I am expecting quite a number of people from various parts of the country during our Christmas show, which opens within a week or so. I should appreciate hearing from you, at your earliest convenience.

It was so nice to see you again.

Sincerely yours,

EGH:mh
enc.

mood.

Meanwhile, my very best to you and Joyce.

Sincerely yours,

EGH:mh

November 15, 1954

Mrs. Borden Stevenson
1020 Art Center
1020 Lake Shore Drive
Chicago 11, Illinois

Dear Mrs. Stevenson:

Naturally I have been very curious as to the manner in which the exhibition has been received in Chicago. When you get a moment could you drop me a note about it.

Now that the returns are imminent I want to make sure that all the pictures and sculpture will be sent to the correct addresses, and am therefore sending you a duplicate list of owners and addresses. Those for New York delivery may be sent through Budworth or Berkeley Express, whose addresses I am listing below, and the distribution can be made directly by these packers to the individual owners. Naturally, in Chicago there will be no problem as you have all the addresses.

And do let me hear from you. I hope that when you are next in New York I shall have the pleasure of meeting you.

Sincerely yours,

EGH:mh
enc.

W. S. Budworth & Son
424 West 52 Street
New York, New York

Berkeley Express
526 West Broadway
New York, New York

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Edith,

If you can find out tactfully when Elisophen intends to come up it would help me no end. I will keep the heat on in the Stage Coach Inn till he does. Next week I have two dates which I really cannot break. Tuesday 23rd. I must go to Middlebury and on the 25th Friday I have a hospital board meeting which I must go to. Also Thanksgiving day is out.

If Mr. Webb does not have to go to the city sooner, the latest that we had planned to be here was Thursday night the second.

Hope you thought my letter to Jean L. was all right.

The enclosed list are the items that have not been photographed. There are several more fine chests with designs on them.

The ~~weathervane~~ figure head that Dick Gipson gave me is very like the big one from you. It was washed up on the shores of Long Island a few years ago.

J.W. seems a bit better so the Dr. said this morning no swelling and he thought the heart seemed less enlarged. He feels fine so it is hard on him.

REALIZATION THAT EACH ONE OF THE SEVEN INSTITUTIONS CONCERNED HAD COME INTO BEING LARGELY THROUGH THE INTERESTS AND FORESIGHT AND MEANS OF A SINGLE INDIVIDUAL. IN THIS WAY OUR OUTDOOR MUSEUMS HAVE A DEFINITE LINK WITH SOME OF THE GREAT ART COLLECTIONS IN OUR LARGEST MUSEUMS THAT BEAR A PERSONAL STAMP. WE HOPE THAT IT MAY BE POSSIBLE IN SOME WAY TO POINT UP THIS FACTOR AS A COMMON DENOMINATOR.

SINCERELY YOURS,

/s/ ABBOTT LOWELL CUMMINGS
GUEST EDITOR, MAY 1955 ISSUE.

Dear Edith,

Thanks ever so much for the marvelous portfolio you sent Kate. She's now on her way to become an art lover. Which I hope she will be.

It was so wonderful of you to think of her and Tony and I do appreciate it.

4 HILLSIDE ROAD
BALTIMORE 10, MARYLAND

November 23, 1954

Dear Miss Halpert:

Thanks so much for your letter and check of November 15 for the little Eben Davis. Concerning this latter, its sorce data will be of little value to you. It was acquired from a dealer in Connecticut who makes purchases throughout New England. We are enclosing the receipted bill that you asked for.

It will be perfectly satisfactory for you to include the pair of portraits in your Christmas exhibit, and we hope that you are successful in selling them.

We enjoyed seeing you at White Plains, and with kindest regards, we are,

Cordially,

Richard H. Wood

tai **traveling art, incorporated**

arnecliffe
bryn mawr, pennsylvania

BRyn Mawr 5-4229

to say about such an exhibition.

I wonder if you would oblige us by suggesting the names of a couple of galleries that would possibly be interested in an exhibition such as ours. We would be so very grateful to you.

Your Skowhegan School Exhibition is, we are sure, a great success--judging by the list of artists who are participating in it and your distinguished auspices. We are enclosing some material on our organization.

With our deep gratitude and with cordial regards, we remain

Sincerely yours,

Dolya Goutman

Francis McCarthy

November 9, 1954

Department of Art

Mr. Henry S. Francis
Curator of Paintings and Prints
The Cleveland Museum of Art
11150 East Boulevard
Cleveland 6, Ohio

Dear Harry:

Thanks for your letter of October 29.

If there have been delays, there have been reasons. There has been a concerted effort to find a publisher to take the burden and expense of the catalogue for the Marin Memorial Exhibition off our shoulders. This quest is not quite over, but I am going ahead on the assumption that I am producing the catalogue. Also, I have had to clarify my position as to our financial responsibilities and this time with the organization of an Executive Committee here which should be more a source of strength than a limitation.

We are setting up an Executive Committee which advises the Director of the Art Galleries, and we must take up as a matter of policy the extent to which we can incur -- or must limit -- financial responsibility when we are organizing exhibitions or in other ways acting for other institutions. The exhibition budget of the Art Galleries is very small, and, if we undertake to organize an exhibition for others, and write catalogues, we do so frankly with a view to working our passage at least in part, and bringing an exhibition to our Gallery which would not otherwise be within our means.

In setting participation fees for exhibitions we must do so in future with a contingency clause which will allow us to transfer any additional costs to the other participants on a fractional basis, share and share alike. If the general expense is less than the sum of the fees, we shall make restitution, share and share alike. We know that restitutions are not the order of the day, but our books will be open on request. We have no desire to profit other than as will be specifically indicated, and we are not in a position to lose. This will assure that participants only pay for a share of the actual expenses incurred, and we shall not be in the position of a contracting agency overcharging to be on the safe side.

To come to the Marin Memorial Exhibition, I feel that it was put together at the optimum scale. The jurors were swept along by the

Dear Edith:

You must think I was talking through my hat at least a month ago when I stopped in to look at Ben's available pictures. I honestly thought we would be coming into New York together within ten days and that he could decide on the drawing himself. But a series of grippe cases throughout the household, plus the fact that this is the duck huntingseason during which it is nearly impossible to pry him away from the local waters, have delayed us. I had better go into the whole problem by mail.

For a long time we have wanted a painting of Ben's but each time the one we want has been purchased, or our pocketbook hasn't been stretchable enough. I have begun to get discouraged about the chances of both situations occuring at once. Nevertheless I thought to look while I was in town and report to Bob. I was sorry not to be able to wait to talk to you, but we have only one train to this spot each day and I couldn't miss it. Finding no paintings, I thought of buying a drawing for Bob's birthday and postponing the purchase of a painting until much later. But on second thought I felt Bob ought to decide for himself whether or not he'd like the drawing or prefer to put that money aside toward a painting. I had every reason to believe he'd be able to come in early this month. Now he has such a busy schedule I don't know just when he'll get down.

Would you send out the drawing on approval or can you hold it still and let me know if someone else is interested? Also can you tell us what the

November 4, 1954

Mr. Henry Rossiter
Boston Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Rossiter:

No doubt you are familiar with the name of Eliot Elisofon, who was the star photographer for Life Magazine.

During an assignment in the South Seas, he made a series of photographs, both stills and motion, relating to the life and work of Paul Gauguin. One series of color photographs relates specifically to the Gauguin masterpiece in the collection of the Boston Museum of Fine Arts. He now has in mind a movie short running for ten minutes in which there are shots in the Marquesas and the Atuana Valley where this painting was actually produced. There are shots relating specifically to landscape details which appear in the painting, and the whole concept is very closely associated.

What he is very eager to do at present, is to make several color shots of the painting at the Museum and - if you will permit him to do this - will arrange a time agreeable to you and your staff. He will take not more than a half an hour for the work involved. I hope that you will see fit to give him permission to make these color photographs. In compensation he will lend you the reel for showing at the Museum or elsewhere when the entire short is completed.

If this is agreeable with you, I shall have him communicate with you directly.

Sincerely yours,

EGH:mh

THE BILTMORE
NEW YORK

Mrs. Louis Weinberg
745 Edgewood Rd.
Highland Park, Ill

Dear Miss Halpern;

Am enclosing my check for five hundred dollars for Georgia O'Keefe's abstract. The rest will follow.

Am very excited about my great plunge. Enjoyed visiting with you yesterday and look forward to seeing you again.

If you come to Chicago I would be most pleased if you'd call me —

November 15, 1954

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles, California

Dear Mr. Wight:

We have just learned that this painting would be available for the Marin Memorial Show. Since we consider this an important work, we thought you should know about it. If you wish a larger photograph, please let me know.

Sincerely yours,

JN:mh
enc.

Mr. Frederick S. Wight

more advantageous [illegible] have Hedworth make the crates here and have the same crates continue right through, rather than send the pictures by truck and have the crating done in Boston where I am sure it will be far more expensive and less efficiently handled. If the crated pictures can be transported by truck to Boston rather than by Express, this can be easily arranged but I think it is dangerous to have each institution fuss with the pictures separately. I should like to have your final opinion in this connection.

While O'Keeffe is here, she will talk with Taylor (so she said) to see whether she can have him do something about the matter long before May. If we have to wait until May, I think it is just as well that we switch to the Whitney Museum, and I can handle it at this end, I believe.

And so, I hope you will relax a bit in spite of all the exhibitions in which you are involved. Incidentally, I was glad to read Frankenstein's review of the Sheeler show and was very much impressed with Dorothy Adlow's spread. For your further information, we have sold thirty-one copies of the Special Sheeler catalogue and I hope that of the twenty you received, a number will be sold in California.

I am weary, so forgive me if this letter sounds blah.

My best regards.

Sincerely yours,

EGH:a

HPR:ESH

P.S. Save me a nice piece of sculpture when I come to N.Y. to dazzle M.K. with. She is becoming quite an enthusiast. I had to stop him from buying some fake decoy ducks last week. R.

Mrs. Halpert

Princeton Press

November 8, 1954

Mr. Frank Mac
Globe Mail Agency
148 West 23rd Street
New York 11, New York

Dear Mr. Mac:

Please consider this letter as instruction and autherization for the following mailing:

1. We understand that you will print on a multigraph machine our return address on 1,000 9½"x 6½" manilla envelopes which you will supply at a total cost of $10. (See attached sample of return address.) The unused portion of these envelopes, should there be any, should be returned to AFA.

2. The envelopes should then be addressed to:

   List B (AFA Chapters)
   List C (Exhibition Calendar List)

3. A galley is to be printed containing the following lists:

   LIST D (Newspapers)
   List E (Art Magazines & Critics)
   List F (Magazines - General)
   List H (Decorative Arts & Home Furnishings Magazines)
   List L (Educational publications)
   List N (Institutional publications)
   List O (Foreign)
   List P (Book Publishers)

4. After the envelopes are addressed and the galley completed they are to be delivered to Mrs. Edith G. Halpert, The Downtown Gallery, 32 East 51st Street. Mrs. Halpert will check the envelopes and return them to you in two groups. One to receive insertions (1) and (2) with one copy of the booklet; and the second groupe to receive insertions (1) and (2) with two copies of the booklet. The memo "To Art Critics and Other Members of the Press" is not to go to either List B or List C.

5. The galley will also be checked by Mrs. Halpert and to those names she checks should be sent one each of all the attached enclosures and one copy of the booklet.

6. The booklets "ABC for Collectors" will be sent to you for this mailing by the Princeton Press.

Saturday
November 4th 1954

Downtown Gallery —
Dear Edith; —

Received final Photo to day —
The Baltimore Silver Anniversary Dance a big GALA success,
it cost me at auction for your gifts to Baltimore Museum
The Kuniyoshi — 275.00
" Marin 500.00
So I'm on a Raft need help.

For Baltimore Museum of ART — 2575

Here is the deal Pay Ment 1956

Georgia O'Keefe Ranchos church "Front" 1930. 2500.=
Charles Demuth "In the Province" 1920. 1800.=
Charles Sheeler Manchester 1949. 1800.=
Niles Spencer Across tracks 1800.=

less Museum discount
Plus Gallery donation
Total Sum of
6000.00

Help the spring show april 1954 all the National Directors are coming to its annual gathering.

Sincerely
Ed.

Gallagher

7000 net

P.S. I have cooled down will not restrict Baltimore Museum Staff.
I phoned you Saturday but you were out of city for week end. Ed.

COPY   COPY

November 30, 1954

Neiman-Marcus Co.
Dallas, Texas

Attn: Mr. Norman W. Brealey

Re: Georgia O'Keeffe Painting
Fine Arts Floater Policy

Gentlemen:

Pursuant to the request of Miss Hortense Spitz of your New York office, and the Downtown Gallery, Inc., we take pleasure in enclosing herewith Fine Arts Floater Policy #IMF-56574 of the Standard Fire Insurance Company written for your account and that of the Downtown Gallery, Inc. This contract extends Fine Arts Floater coverage in the amount of $ 4,000. on one oil painting by Georgia O'Keeffe which has been sent from the Downtown Gallery, Inc. to your store.

The inception date of the policy is November 19, 1954 and its expiration date is December 31, 1954. If coverage should be desired beyond that date, please be certain to advise this office of such necessity well before December 31, 1954. Our invoice in the amount of $ 20. representing the premium for this coverage is also enclosed.

We are happy to have been of service to you.

Very truly yours,

Theodore D. Taussig

TDT:am
encl.

CC: Miss Hortense Spitz
Downtown Gallery, Inc.

Mr. E. J. Gallagher, Jr.,
3501 E. [illegible] Rd.
Baltimore

PHOTOGRA PHS

Georgia O'Keeffe	Ranchos Church, Front 1930	2500
	~~Mule's Head with Pink Poinsettia 1937~~	~~5000~~
Charles Demuth	~~Vaudeville - Bicycle Act 1916~~	~~950~~
	In the Province #1 1920	1800
Charles Sheeler	Manchester, 1949	
Niles Spencer	Blast Furnace 1935	
	In the Cabin 1947	
	Across the [illegible]	

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

November 10, 1954

AIR MAIL

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are setting up an Executive Committee which advises the Director of the Art Galleries, and we must take up as a matter of policy the extent to which we can incur -- or must limit -- financial responsibility when we are organizing exhibitions or in other ways acting for other institutions. The exhibition budget of the Art Galleries is very small, and if we undertake to organize an exhibition for others, and write catalogues, we do so frankly with a view to working our passage at least in part, and bringing an exhibition to our Gallery which would not otherwise be within our means.

In setting participation fees for exhibitions we must do so in future with a contingency clause which will allow us to transfer any additional costs to the other participants on a fractional basis, share and share alike. If the general expense is less than the sum of the fees, we shall make restitution, share and share alike. We know that restitutions are not the order of the day, but our books will be open on request. We have no desire to profit other than as will be specifically indicated, and we are not in a position to lose. This will assure that participants only pay for a share of the actual expenses incurred, and we shall not be in the position of a contracting agency overcharging to be on the safe side.

To come to the Marin Memorial Exhibition, I feel that it was put together at the optimum scale. The jurors were swept along by the quality of Marin's work, the variety, and the knowledge that this was an occasion of unique importance. It is not just another Marin show.

But this show may run over $300,000 in evaluation, the showings are for six weeks, and the total elapsed time, from the first assembling to the last dispersal -- if there is a New York showing -- will be something like 17 months. Adding in my most recent experiences as a basis of judgment, I now believe that we would have to set a fee in the neighborhood of $1,800 if the show is to remain on this scale. To this must be added a firm order for catalogues, and the participants still have pro-rated transportation. I am wondering if all museums will be equally desirous to take part on this scale, and I suggest a more pliable solution: a minimum exhibition of 85 key works to which 50 can be added. The catalogue can be printed so that alternative catalogue lists can be used. (In the reproductions, however, I shall show

(1)

The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 Fifth Avenue, New York 28, N. Y. • SAcramento 2-2452

Memorandum to: Heads of AFA Chapters and Kindred Art Organizations.

The ABC For Collectors, two complimentary copies of which are enclosed, is a publication of real importance to the art world. We are happy to bring it to your attention. Its main purpose is to increase the sale and understanding of contemporary American art, and to establish a closer liaison between the museum and the public.

The author of ABC For Collectors, John I. H. Baur, is a distinguished writer and expert in the field of American art. His book, "Revolt and Tradition in American Painting" won the AFA Critics' Award in 1953. He is now Curator at the Whitney Museum of American Art. Saul Steinberg is that rare combination of an artist and humorist whose delightful drawings have appeared in the "New Yorker" and other magazines, as well as on the walls of art galleries and museums.

ABC For Collectors is exactly what its title implies -- a primer for the beginner in the art of collecting. But it also makes good reading for anyone interested in art, and contains information and advice that should be useful even to collectors of long experience. AFA has been chosen as the distributing agency for the booklet and we are first making it available to our chapters and other art institutions for their own use in their own communities. We feel that you may want to have copies on hand to sell to the public, or for your members.

Institutions may purchase ABC For Collectors in bulk orders from 10 up at a cost of 10¢ each. With bulk orders in quantities of 1,000 or more, the price to institutions will be 8¢ each, which is the actual printing cost. It is strongly recommended, but not required that individual copies be sold to the public for 25¢.

All orders or correspondence relating to the purchase of these booklets must be addressed to the Princeton Press, and we are enclosing an order blank which gives all the necessary information in this matter. Payment in advance will greatly expedite and simplify the delivery of the booklets. But if you must be billed, provisions for this are made on the order blank.

We hope that you will be as enthusiastic about the booklet as we are and shall be pleased to receive your comments.

Cordially,

Burton Cumming

Burton Cumming
Director

November 1954

FOR MRS. HALPERT

THE FOLLOWING ITEMS HAVE NOT YET BEEN WRITTEN UP OR FEATURED IN ANY OF THE PUBLICITY ARTICLES ON THE MUSEUM. November 17, 1954

Big chest, Dutton House (shown in Antiques, but not featured)
Byard's rooster in ballroom
Bust of cigarstore Indian
Table in Mrs. Webb's library in Brick House (in Jean Lipman's new book)
Swan decoy from Joel Barber's collection
Fine rug - cat
Pa. rug with 4 cats in Dutton house
Mrs. Webb's fire board illustrated in Little's book
Folk art doll that kicks
Two murals on plaster wall - although not entirely restored, yet admired by everyone who has seen them
Justice
Ship's figurehead - gift from Mr. Gipson
Vanderlyn painting
Blyth pastels
Pastels of children in Dutton house   Ed Holley NY 1834, found Maine
New portrait by North primitive woman on a board, Mrs. Eunice Spafford, paint-
Pen and ink drawings, done by Stephen Phillips, Vermonter
Back of sleighs, to be selected by Mrs. Halpert
Washington memorial picture and others
Bust of Pilgrim figurehead
Bard paintings
Table in Stage Coach Inn (painted grain)
Little box with ducks
Squirrel cage
Halpert new classical head   statue of Ethan Allen in Montpelier
Marble plaque - head of young girl - Larkin Mead famous Vt. Sculpturer, did the
Indian from sidewheeler MARY T
Butterfly weathervane
Lion Killer weather vane (Frelinghuysen gift)
Simeon Skillen gardenhead
Iron stove plate, curved
Father Time iron figure
Barbershop rooster from JWW Jr
Victorian lady cigar store figure
Boston folk art boat (was on TICONDEROGA)
Tavern Rooster from NH - was used in tavern at Hingham Harbor, Mass.
Eagle from Steamer GENERAL McDONALD
Wooden horse ornament and Columbia weathervane from Mrs. Moore

Reverse applique quilt

These items have not yet been photographed:
Whale carrousel figure
Pewter horse weathervane
Fire house decorative panel
Charles Banner tradesign, tavern sign showing sailing ship dated 1806
Eagle made of tin pieces, found in Maine
Eagle from opera house in Rutland, zinc gilded
Passenger signal for use outside stagecoach stop, used to signal coach to stop for passengers.

WEATHERVANE COCK - said to have been made prior to 1636 and used on church in Burgundy France. Brought to the U.S. in 1910 by residents of Quechee, Vt.

November 20, 1954

Miss Chloe Hamilton, Curator
Dudley Peter Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio

Dear Miss Hamilton:

Thank you for your note and the check. A receipted bill was mailed to you. I am glad that the show looked well, and that you retained one of the prints for your circulating department.

As you know, the first choice of yours in Shahn paintings was sent to you about a week ago.

Sincerely yours,

EGH:mh

happened to poor Woolf. The director, Watson Jr. is so upset over what they have done to him.

JULIA FEININGER

235 EAST 22ND STREET

NEW YORK 10, N.Y.

November 24, 1954

Mrs.Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y

Dear Mrs. Halpert:

Please accept Mr. Feininger's and my thanks for sending the catalogue of the Sheeler exhibition now current at the University of the City of Los Angeles.

Mr. Feininger was much pleased with your remarks about his works. We shall by all means visit your Gallery, to make your acquaintance and see the show you are putting up around the end of November.

With kind regards from us both

Yours Sincerely

Julia Feininger

Julia Feininger

I was asked to write. I gave Lawrence
a note to him, but could not stay to
see the copy. This letter should go with the
other galley which I left with Lawrence,
together, of course, with the release, or sheet of
information.

Will you feel free to touch up these notes
a little if need be, sign them for me, and send
them along; and of course some of the
release. I do not feel easy doing my own
publicity — it is not my trade. But I'll
do what I can for Sheeler.

Alexander Eliot of Time was not in.
Archer Speers of Newsweek is out
until September.

The Sheeler Catalogue: all is in hand,
and I shall see page proofs. You spoke,
however, of a list of some 45 museums in
which Sheeler is represented, to go with the
Exhibitions and Chronology. This puzzled me,
as I am sure that I never received it.
The Exhibitions and Chronology does not fill
the page, and this could be dropped in,
either a line, "Represented in x American Museums"



The BUTLER INSTITUTE of AMERICAN ART
524 Wick Avenue — Youngstown, Ohio
TELEPHONE RIVERSIDE 3-1711

November 20, 1954

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

At the semi-annual meeting of the Board of Trustees of The Butler Institute of American Art held at the Institute, November 15, 1954 at 4:30 p.m., the following resolution was unanimously adopted:

> "Be it resolved that in the gift of the following painting "The Beachcomber" by Julian Levi, Mrs. Edith Halpert has made a valuable contribution to The Butler Institute of American Art's collection of contemporary American paintings; that the Trustees of The Butler Institute of American Art greatly appreciate her interest in the Institute and the generosity manifested in such a gift, and duly thank the donor therefore, that this resolution be spread upon the minutes and a copy forwarded to Mrs. Edith Halpert."

Sincerely yours,

THE BOARD OF TRUSTEES OF THE
BUTLER INSTITUTE OF AMERICAN ART

Jos. G. Butler,
Vice President

JGB:bj

ABILENE TEX.



AIR MAIL—POSTAL CARD

The Downtown Gallery
32 East 51 Street
New York, N.Y.

But this show may run over $300,000 in evaluation; the showings are for 6 weeks; and the total elapsed time, from the first assembling to the last dispersal -- if there is a New York showing -- will be something like 17 months. Adding in my most recent experiences as a basis of judgment, I now believe that we would have to set a fee in the neighborhood of $1,800 if the show is to remain on this scale. To this must be added a firm order for catalogues, and the participants still have prorated transportation. I am wondering if all museums will be equally desirous to take part on this scale, and I suggest a more pliable solution: a minimum exhibition of 85 key works, to which 50 can be added. The catalogue can be printed so that alternative catalogue lists can be used. (In the reproductions, however, I shall show whatever I think important; I shall not limit myself to the 85.)

It is my thought that this core of 85 key works should go through the entire circuit on the basis of a fee of $1,100, plus or minus a fractional further billing or restitution as indicated above. I believe that both the Museum of Fine Arts, Boston, and the Phillips Gallery will want to add the full complement of paintings selected. But for them the additional works could come from New York by truck and probably would not even need to be boxed. All this group should be drawn from New York holdings, and separate insurance coverage should be drawn to cover it. I am sure that the Downtown Gallery could facilitate this were any such assistance necessary.

I believe that the exhibition of the 85 key works would satisfy the requirements of the other museums; and if either the Cleveland Museum of Art of the Minneapolis Institute of Arts wish to bring in the supplementary paintings, they too could do so more economically than we could arrange it for them. The paintings are selected and available. And in the case of a final New York showing, there is no problem at all in reassembling them.

We expect to write and to prepare a catalogue which will sell for $1.50 against firm orders. Once we get orders for 2,000, we can do a catalogue comparable to the Sheeler catalogue. If the orders are by any chance fewer, the catalogue will be leaner, and if a New York museum comes in in time, the catalogue will look the better for it.

We expect to go into our budget $500 for our portion of the exhibition. This expenditure is solely for the expenses in the assembling of the exhibition and does not include expenses in connection with our particular showing. We shall contribute to the prorated transportation up to the point at which our $500 contribution is exhausted.

I have written to this effect to Harry Francis. Let me have your reactions before I write to the other participants. Perhaps I am

referred me to you. Also they gave me the name of a book by Alfred Frankenstein entitled "After the Hunt" which should have some information on the artist and the story of the picture.

If you can give me any additional information I would appreciate it.

Thank you,

Lucille Marshall

Mrs. W. A. Marshall
549 S. Fifth St.
Fairbury
Ill.

EDWARD J. GALLAGHER, JR.,
3501 EDNOR ROAD
BALTIMORE 18, MARYLAND

November 17, 1954

The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Attention of Mrs. Edith G. Halpert.

Edith
Dear Mrs. Halpert:

I wish to subscribe for the Book by Ben Shahn and I am enclosing my check for Fifteen Dollars. Please have Ben Shahn autograph the Book.

As yet, I have not received a reply from my last letter about O'Keeffe - Demuth.

Best regards.

Sincerely yours,

Ed

Edward J. Gallagher, Jr.,

Enclos.- 1 -

NORFOLK MUSEUM
& THE 1792 TOWN HOUSE OF MOSES MYERS

NORFOLK 10, VIRGINIA

27 11 54

Dear Edith:

In a print exhibit which we had in October circuited by the Smithsonian Gallery, was one of Marin's prints which was listed at $15.00. We took an order on this, and wrote in October and again in January, to you, as the catalogue indicated that we should write directly to the galleries. The price we took from the list which had been sent us.

The print was long delayed in reaching us, and only arrived late last week. The Navy man who bought it had meanwhile lost the occasion for which he bought it. When the print arrived, it was not matted, we have matted it ourselves. We also find that the print was sent us with Express charges collect! We are glad to be able to mat a print of this sort, but it cuts hard if we have to pay Express charges on it, particularly as we make a point of not asking a commission on sales of this kind. Should we send this bill to you to have it paid?

Most sincerely,

John Davis Hatch, Jr.
Director

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

ARTHUR A. HOUGHTON, JR.
718 FIFTH AVENUE
NEW YORK 19
CIRCLE 6-9280

November 5, 1954

Mrs. Edith Gregor Halpert
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have told Mr. Brewster I would like to second your nomination for election as a Founding Member of the National Council for U.S. Art, Inc. I believe he has written you concerning this. If you have not advised him of your decision in this matter, will you please do so immediately so that the Elections Committee may act on it at their forthcoming meeting?

An average contribution of Founding Members thus far has been $300.00 but, of course, you may give more.

Cordially,

Arthur A. Houghton Jr.

P.S. I believe Mr. Brewster may have told you that subscriptions to the National Council for U.S. Art, Inc. are deductible for Federal income taxation purposes.

A.H.

JOHN ROOD

1650 DUPONT AVENUE SOUTH
MINNEAPOLIS 5, MINNESOTA

November 2, 1954

Dear Edith Halpert:

Our desire to acquire the Ben Shahn was not just one of those cocktail enthusiasms---though we did have such a good time that we may have seemed to be carried away! It was a good evening and a fitting end to the week's various festivities. Dorothy and I did enjoy talking with everyone there and your own fine hospitality. It was must kind of you to include us.

Harvey has suggested that we ask if we might have The Prophet sent out to try in our house for ten days before we decide definitely on it. This probably is very wise. We usually do not make a mistake, but in one instance we did and consequently have a picture in storage. If you are willing to let us have the picture for this short trial period, we would appreciate it. Probably the best way would be to send it to the Walker Art Center---for us---then should you wish it returned for Ben's show later on, the Walker shipping room could handle the whole thing much better than we.

You cannot know how thrilled we are at the prospect of owning one of Ben's pictures. I have always admired his painting and Dorothy, only recently familiar with it, fortunately took a great liking to The Prophet.

Again, many thanks to you, and we hope your reply will be favorable to the above.

Sincerely,

John Rood

The Slater Memorial Museum
The Norwich Free Academy
Norwich, Connecticut

November 9, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Lane asked if I would forward you the Sheeler publicity.

It was a pleasure meeting you the other day. I hope sometime I may find an excuse to intrude on you again.

Cordially,

Hannah S. Dodge

Mrs. Ozias Dodge, Director

HSD:JLF

SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2529

87 STATE STREET, BROOKLYN 1
NEW YORK

November 15th,1954

Dear Mrs. Halpert:

I cannot find any instructions or record on billing for the O'KEEFFE painting "Antelope Head with Pedernal" which we repaired at a cost of $50 and returned to you via Hahn Bros on September 28th,1954.

I have a memory of telephone conversations regarding this painting and recall also that it was a clear case of damage from broken glass, but what were we supposed to do? I have absolutely no copy of any insurance report on it.

Sorry to have been so slipshod, it happens now and then although I do not approve of such carelessness on my part.

Sincerely yours,

Caroline Keck

Mrs. Sheldon Keck

YALE UNIVERSITY ART GALLERY
NEW HAVEN · CONNECTICUT

November 24, 1954

Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

We would like very much to have from you for our projected Drawing Exhibition the following picture:

John Marin "Building N.Y." pencil
6 1/2" x 5", unframed

Please plan to ship this picture by express, collect, to be received here at least ten days before the opening of the exhibition which is scheduled from February 16th through March 20th. If convenient for you to ship it even earlier than this, we would greatly appreciate it.

We are also wondering if by chance you have a photograph of "The Violinist" by Ben Shahn, which is owned by Mr. William Ward. We should like to find one for our catalogue.

Thank you for your help and interest,

Sincerely yours,

Lamont Moore (per. EDJ)

Lamont Moore
Director

LM:EDJ

Miss Georgia O'Keeffe - Page 2 November 17, 1954

With best wishes.

Most sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:dd
Enclosure

P.S. I enclose a catalogue of the Charles Sheeler Retrospective Exhibition which, on a lesser scale, will give you some notion of the publication we have in mind.

I should like to add, more personally, my regret that I have not had an opportunity to meet you and only know you through your work.

November 5, 1954

Mr. Eero Saarinen
Bloomfield Hills, Michigan

Dear Mr. Saarinen:

Because we are about to reach our time limit or deadline, I am writing to advise you that Stuart Davis will have the photographs of the drawing ready for mailing within the next few days. He decided on 3" to the foot, changing the scale somewhat from the original plan, but will reduce the dimensions of the photograph to 2" to the foot as originally planned.

Needless to say, I hope you will be pleased with the conception and I hope too that when you are in New York in the near future you will arrange to see the original. I look forward to your visit.

Sincerely yours,

EGH:mb

November 2, 1954

Mr. William Dove
12 Guilford Road
Southport
Port Washington, L. I.

Dear Bill:

This morning William Lane telephoned announcing that he will spend the week end in New York, basically to complete his Dove acquisitions and to work intensively on the material. He is very eager to spend some time with you and asked whether you could arrange to have dinner with him on Saturday evening, or chat with him any time during the week end. Since he is planning a definitive catalogue and you cann really be extremely helpful, I would urge you to make time for him at your convenience during that period.

Unfortunately I do not expect to be here as I have just made reservations for a trip to Wichita, Kansas, and do not expect to be back until Monday morning. Thus, it will be a duo tete-a-tete. I would suggest that you write to him directly making the date to suit yourselves. His address is

William H. Lane
Standard Pyroxoloid Corporation
Leominster, Massachusetts

Will you also let Lawrence know when this is planned for so that I can fit my time accordingly if I should return on Sunday.

Sincerely yours

EGH:la

November 27, 1954

Mr. Robert J. Markson
20 Boylston Street
Boston, Massachusetts

Dear Bob:

My, but you sent me a cross letter. But why pick on me?

Naturally, I am very sorry that you were disappointed in the Marin. The painting was on exhibition during the evening, and a reproduction appeared in the catalogue. The selection was made by a committee and every member considered it an exceptionally fine example of Marin's work, as I do. If you are really unhappy, as you so distinctly state, we shall be glad to exchange this example for another that will suit you better. Let me know. When you are next in town, come in and look over the material we have, as it is very difficult for anyone to suggest a specific Marin in view of the fact that his work represents so many facets and so many different responses. Come in and let me watch your response. I am sure we can find something which will please both you and Joyce. This would be better than presenting it to someone, as I doubt whether it will be possible to take a tax deduction twice, since the first generous contribution made by you was a charitable one. However, I am sure that your accountant is better equiped to make the decision than I am.

As far as the Shahn book is concerned, there are two separate editions. One, limited to fifty and priced at fifty dollars, the other, a popular edition at fifteen dollars. The former is on special paper with a different cover and includes an original drawing by the artist, together with his autograph. If you would prefer the fifteen dollar edition, we shall make the substitution and refund thirty-five dollars to you.

In fact, I shall be in Boston from Saturday, December 4 until Monday the 6th, and will bring the cash refund personally, together with all the champagne I got from you under false pretenses. I hope that I shall see you during my visit. As soon as I land at the Ritz I shall phone you, with the hope that you will be in a better

November 19, 1953

Mrs. J. R. Taliferro
2820 Lovers Lane
St. Joseph, Missouri

Dear Mrs. Taliferro:

Indeed we shall be very glad to cooperate with you in connection with your new venture. However, may I suggest that you communicate with a museum of high standing before making plans for acquisitions which may be offered to you either as a purchase or as a gift. No dealer, and I am including myself, is equipped to guide you entirely in such an important venture.

At this time, when so many people have developed their taste in art, many collectors are very glad to dispose of "mistakes" which can be deducted legitimately as gifts to public institutions, and offer an excellent tax saving. While some of the works of art are of high quality, it is more often than not that many are questionable, and it is wise to have an acquisition committee that has courage to turn down offers.

I am writing this gratuitously and you may feel that I am over stepping the boundary, but in the twenty-seven years of operation I feel that I can offer some friendly advise which will not be resented.

When you are ready with a definite program, you may be assured that I shall be glad to cooperate. Meanwhile I am enclosing a catalogue of a recent exhibition which will give you an idea of what this gallery represents.

Sincerely yours

EGH:la

November 15, 1954

Miss Dolyn Goutman, President
Traveling Art, Incorporated
Arnecliffe
Bryn Mawr, Pennsylvania

Dear Miss Goutman:

Thank you for your letter.

While I am not only sympathetic, but enthusiastic about the program of your organization, you can readily understand that it would be impossible for me to devote the Gallery space to any other organization this year or the next. As you may know, besides the Skowhegan School exhibition, now current, we have had the show of paintings and sculpture by artists of Chicago. Both of these noncommercial ventures for us are very costly, both directly and indirectly, and we cannot assume any further exhibitions of this sort for the next two seasons. We have already scheduled two for the following year. I am sure that you will understand that we consider these outside activities a contribution on our part which cannot be increased.

Now that there are so many galleries in New York and so much interest in American art, may I suggest that you communicate with one of the other galleries. However, I would like to have some of your literature so that I may be better acquainted with what you are doing.

Sincerely yours,

EGH:mh

Los Angeles 4, California

Dear Mr. Dickson:

After many attempts to place the Harnett you were good enough to consign to us, I find ~~that even~~ at the reduced price of $750.00 net we cannot succeed in selling the painting. There are quite a few small pictures on the market, which may explain our failure in this instance.

We shall be glad to hold it for a longer period and shall continue our efforts. On the other hand, if you think that you can reduce the price further, I think we shall have a better opportunity of making the sale. May I hear from you.

Sincerely yours,

Edith Halpert

EGH:mh

Nov/15

Dear Mrs Halpert. Your letter of October 18 reached me in Palma Mallorca. My address here is Viajes Marsans. I shall be here for some months and I should like you to hold the picture until you hear from me further. I do not want to reduce the price. Keep trying and good luck.

Sincerely,

Geo. L. Dickson

Hope to see you soon

and again many thanks.

Fondly,

Ann Wimpfheimer

Nov. 18, 1954

ATLANTA ART INSTITUTE
HIGH MUSEUM OF ART
SCOTT MEMORIAL GALLERY

ATLANTA ART ASSOCIATION

1262 PEACHTREE STREET, N. E., ATLANTA, GEORGIA

REGINALD POLAND
DIRECTOR OF THE MUSEUMS

November 1, 1954

Mrs. Samuel Halpert
Downtown Galleries
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I received the photographs of the Marins. I certainly wish that we might get one. We will have to see. Thanks for sending the material.

I wrote to Steig and have an answer. He says that he doesn't know who has bought his sculpture and much of his other work, but that possibly you know and could help in getting a collection together. What about it? Do you think it would be too difficult to bother with? Or do you think that sufficient would be fairly easily available to have a show here? I don't want a big show, but just enough to give an idea of what his work is like, as a pleasant diversion from the heavier types of art. What do you recommend?

Thank you for any help. I will let you know any developments there might be about the Marin.

With kind personal wishes,

Sincerely,

Reginald Poland
Director of the Museums

RP/bd

BRyn Mawr 5-4229

tai

traveling art, incorporated

arnecliffe
bryn mawr, pennsylvania

DOLYA GOUTMAN
president
MAULSBY KIMBALL, JR.
vice president
CHARLES ELLIS
second vice president
JOHN CEDERSTROM
secretary
FRANCIS McCARTHY
treasurer

Nov. 16, 1954

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 E. 51 St
New York 22, N. Y.

Dear Miss Halpert:

Even if you can not help us directly with our problem, we are delighted that you feel sympathetic toward our organization. We are indeed thankful for your letter and your suggestions to us.

There are so many New York galleries but actually so few that would really be interested in an exhibition such as we have to offer. We don't necessarily have to be a non-commercial venture, for if we present a good exhibition , which will be a cross-section of the best of Philadelphia art, we could possibly sell a number of the paintings. An exhibition like ours in any New York gallery would have to be publicized, of course, and we would be willing to help out with all expenses pertaining to such an exhibition. It would be the first time, to our knowledge, that a group of Philadelphia painters would be exhibiting as a unit in a New York gallery. We believe that our exhibition would be newsworthy.

The gallery would have a chance to pick out the paintings it would want, and actually would have everything

STEPHENS COLLEGE
COLUMBIA, MISSOURI

November 23, 1954

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

We are very interested in the paintings of Davis, Dove, Feininger, Marin, Shahn and Tobey. Do you think it would be possible for you to send us two paintings by each of the above artists to show in our gallery for the month of January.

As you know we are purchasing paintings for our permanent collection. Galleries send us paintings each year on speculation because our committee is unable to come to New York. We defray the cost of packing, shipping, and insurance.

We hope to hear from you at your earliest convenience.

Sincerely yours,

Will Freund

Will Freund
Chairman, Exhibition Committee

WF:m

quality of Marin's work, the variety, and the knowledge that this was an occasion of unique importance. It is not just another Marin show.

But this show may run over $300,000 in evaluation; the showings are for six weeks; and the total elapsed time, from the first assembling to the last dispersal -- if there is a New York showing -- will be something like 17 months. Adding in my most recent experiences as a basis of judgment, I now believe that we would have to set a fee in the neighborhood of $1,800 if the show is to remain on this scale. To this must be added a firm order for catalogues, and the participants still have prorated transportation. I am wondering if all museums will be equally desirous to take part on this scale, and I suggest a more pliable solution: a minimum exhibition of 85 key works to which 50 can be added. The catalogue can be printed so that alternative catalogue lists can be used. (In the reproductions, however, I shall show whatever I think important; I shall not limit myself to the 85.)

It is my thought that this core of 85 key works should go through the entire circuit on the basis of a fee of $1,100, plus or minus a fractional further billing or restitution as indicated above. I believe that both the Museum of Fine Arts, Boston, and the Phillips Gallery will want to add the full complement of paintings selected. But for them the additional works could come from New York by truck and probably would not even need to be boxed. All this group should be drawn from New York holdings, and separate insurance coverage should be drawn to cover it. I am sure that the Downtown Gallery could facilitate this were any such assistance necessary.

I believe that the exhibition of the 85 key works would satisfy the requirements of the other museums; and if either the Cleveland Museum of Art or the Minneapolis Institute of Arts wish to bring in the supplementary paintings, they too could do so more economically than we could arrange it for them. The paintings are selected and available. And in the case of a final New York showing, there is no problem at all in reassembling them.

We expect to write and to prepare a catalogue which will sell for $1.50 against firm orders. I realize that you were thinking of a $1.00 catalogue when you wrote me that you felt that you could take 500. I am suggesting that you might want to order for the same amount of money --in other words, 333 catalogues. You might let me know, however, if you have strong feelings as to whether the catalogue should be $1.00 or $1.50, granted that we shall do the very best we can for the money.

To make clear our financial position in relation to the other participants: we expect to go into our budget $500 for our portion of

Thank you for your attention.

Sincerely yours

Jane [illegible]

November 24, '54

November 4, 1954

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

Finally our Marin list is tentatively completed - with additions and eliminations made by the Honorable Duncan Phillips, aided by his mate. The lists are being sent to you together with all the photographs that we have been able to obtain to date. A number of these will have to be requested directly from the Museums and owners, as we do not have the negatives or extra prints. Since the owners are listed in conjunction with each title, your secretary can write directly.

I am sorry to report that there is no soap as far as Harry Abrams is concerned. We talked for hours, but the guy, with all his toothy charm, has a heart like an IBM cash register. He is still interested in having a Marin book but plans to wait until he can do a series on American art; the latter is a quote.

Phillips promised to write shortly to state what guarantee he will make in relation to the catalogue. John and I have discussed this further and are about to suggest a further subsidy of $2000. Thus if we could eke out $8000.00 in addition to the original $5000.00 guarantee for 2500 catalogues, we could resume negotiations with Random House. I believe that Phillips will come across with $1000.00, leaving a mere balance of $2000.00.

Frankly, I was so infuriated with the Grove Press matter of using our names without authority that I have a bad feeling about any negotiations with Barney Rosett, but if by some miracle he achieves the impossible of obtaining a Ford Grant we might insist on our designs and our author. After all, he would have to obtain the permission of the Marin estate before making arrangements for publication. Meanwhile we could use the prints for the catalogue to be expanded into book form later.

possibilities are of some paintings appearing.
We don't want to ask Ben directly but thought you might know what he is doing at present. Didn't I hear you were going to have a show in January?

I'd love to hear from you if all of this isn't too much of a nuisance.

Cordially,

Elodie Osborn

Mrs. Robert C. Osborn

November 22, 1954
Salisbury R.F.D., Connecticut

November 27, 1954

Mr. H. H. Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 5, Minnesota

Dear Harvey:

If you are still on speaking terms with me, I should like to call your attention to the fact that the O'Keeffe painting has been repaired and delivered, but that the insurance adjuster has done nothing about payment of the restoration charges or the devaluation figure we submitted.

If you can have your secretary call the broker, we shall be most grateful.

Sincerely yours,

EGH:mh

THE CINCINNATI ART MUSEUM

CINCINNATI 6, OHIO

JOHN J. EMERY, PRESIDENT
PHILIP R. ADAMS, DIRECTOR

November 23, 1954

Mrs. Edith Gregor Halpert,
Director
The Downtown Gallery
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for letting me know about the buffalo painting. I am very glad to have this information, however I would like to know as much as possible about who owned the painting in York, Pennsylvania, in 1932, and the history of the painting before then? If you do not have this information, perhaps you would kindly let me know who I could write?

I have reason to believe that this celebrated primitive might be the work of Titian ~~or~~ R. Peale. I hope this letter will find you hail and hearty, and my request will not ~~find~~ cause you to much trouble.

Sincerely yours,

Ed Dwight

Edward H. Dwight
Curator of American Art

EHD/ml

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA
Department of Art

November 26, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st. Street
New York, New York

Dear Edith:

Clarifications which require decisions.

The schedule: I have heard that we cannot have a definite answer from the Metropolitan before next May when their budget comes up. This means we cannot have an order when we print. It also means that the Whitney alternative is frozen out (assuming it still exists), unless you wish to turn to the Whitney now. Even if there is a postponement, and re-assembly, we need a New York catalogue order. (We may have, too, to shift to the Whitney format). For this is the catalogue situation.

The catalogue orders: We now have a 500 order from Boston (Rossiter stands by it although he considers it too large); about 350 from Cleveland; 150 from Minneapolis; probably 100 from San Francisco. We will use 100 here. This (not counting in Duncan Phillips) is a very limited edition of 1200 -- too small to do anything with. I want a minimal 2500, at $1.50. If Phillips orders 500, there is still 800 to go.

Will you guarantee this? Without this support, I do not see how we can print such a catalogue as the museums, much less yourself, expect. We could, quite easily, print so that the catalogue list could be removed and another later list and title page substituted -- or the booklet could simply be turned into a publication on Marin.

It may be too late for a showing at the Whitney both as to their schedule, and psychologically. But they were willing, in the case of the Levine show, to go along with a catalogue of mine even though there was a considerable time lag. I do have reason to believe that the Metropolitan would quite understand if there were a shift to the Whitney. I should be willing to take this up with the Whitney or you can of course yourself, but we should move now.

These two decisions (a) the New York solution (b) the support of the catalogue in case there is no New York solution, are critical, and I hate to add anything else to this letter.

November 16, 1954

Mrs. Muriel B. Christison, Associate Director
Virginia Museum of Fine Arts
Grove Avenue & Boulevard
Richmond, Virginia

Dear Mrs. Christison:

During your visit some time ago we made tentative arrangements for a Zorach exhibition in the spring, but no specific date has been set. At the moment there are several requests for Zorach shows and I am eager to have the schedule set, so that further plans may be made. Will you therefore be good enough to give me the information so that I may go on with the other exhibitions.

It was so nice seeing you in New York, and I do hope that I shall have the occasion soon again.

My very best regards.

Sincerely yours,

EGH:mh

Birmingham Museum
May

מוזיאון תל־אביב
MUSEUM TEL AVIV

November 24th, 1954

Mrs. Edith Halpert
c/o DOWNTOWN GALLERY
32 East 51st Street
New Y ork City
USA

Dear Mrs.Halpert,

I had the chance to see Ben Shahn's exhibition in Venice and was deeply impressed. I consider it of the greatest importance, that this outstanding Jewish-American painter should be shown in Israel.

Mr. Ben Shahn has informed me, that you yourself are preparing an exhibition of his works. Don't you see here the possibility for letting us have the exhibition after its close-down at the Donwtown-Gallery? Which size will it have? All details can, of course, be discussed later on, when you will have made your decision on the matter.

While we are talking about this plan - I have to admit, that we do not own a single Ben Shahn and have no dollars to buy one. In similar cases we have several times been fortunate enough to receive valuable donations from American friends. Could you perhaps also assist us in this direction? Maybe interest a benevolent collector to acquire a work for the Tel-Aviv Museum? That would be a great deed!

I am awaiting your reply to my various questions and thank you very much in advance.

Yours very sincerely
Eugene Kolb
Eugene Kolb
Curator Director

brought a price of $2200, in spite of its routine character and condition, requiring immediate restoration. Naturally, we were very pleased.

I hope that you are enjoying your new painting and that I shall have the pleasure of seeing you again in the very near future.

Sincerely yours,

EGH:mh

Department of Art

November 9, 1954

Mr. Henry P. Rossiter
Acting Director
Museum of Fine Arts
Boston 15, Massachusetts

Dear Henry Rossiter:

You should have heard from me sooner, but if there have been delays, there have been reasons. There has been a concerted effort to find a publisher to take the burden and expense of the catalogue for the Marin Memorial Exhibition off our shoulders. This quest is not quite over, but I am going ahead on the assumption that I am producing the catalogue. Also, I have had to clarify my position as to our financial responsibility and this times with the organization of an Executive Committee here which should be more a source of strength than a limitation.

We are setting up an Executive Committee which advises the Director of the Art Galleries, and we must take up as a matter of policy the extent to which we can incur -- or must limit -- financial responsibility when we are organizing exhibitions or in other ways acting for other institutions. The exhibition budget of the Art Galleries is very small, and, if we undertake to organize an exhibition for others, and write catalogues, we do so frankly with a view to working our passage at least in part, and bringing an exhibition to our Gallery which would not otherwise be within our means.

In setting participation fees for exhibitions, we must do so in future with a contingency clause which will allow us to transfer any additional costs to the other participants on a fractional basis, share and share alike. If the general expense is less than the sum of the fees, we shall make restitution, share and share alike. We know that restitutions are not the order of the day, but our books will be open on request. We have no desire to profit other than as will be specifically indicated, and we are not in a position to lose. This will assure that participants only pay for a share of the actual expenses incurred, and we shall not be in the position of a contracting agency overcharging to be on the safe side.

To come to the Marin Memorial Exhibition, I feel that it was put together at the optimum scale. The jurors were swept along by the quality of Marin's work, the variety, and the knowledge that this was an occasion of unique importance. It is not just another Marin show.

with her daughter Mary
Mitchell — but John got
involved with teaching and I
with the hundred odd things
that accumulate on one's
desk plus several meetings —
So John's letter to you didn't
reach you before your letter
to us — I'm sorry — we both
are — but John's letter will
interest.
tell you I never read "The Prophet" in our
We can see — "The Prophet" in our
dining room wall, & John speaks
it should look —
I too well —
I always speak of the pleasure
we had with you that evening —
Many thanks. Most sincerely,
Dorothy B. A. Rose

November 16, 1954

Mr. Otto Spaeth
640 Park Avenue
New York, New York

Dear Otto:

I am enclosing a list of measurements for the small sculptures in the forthcoming Christmas exhibition. In addition, I should like to have a base made, preferably in lucite, 8¼" square. This has to be as flat as possible as it has to support a powerful stone head by Zorach, which is very weighty. I do not know the exact poundage, but it is a great effort for one man to pick up the head separately and the stone base separately.

Incidentally, I was not quite sure about your intentions in connection with the painting by Charles Sheeler. Did you decide to acquire it, or is it still under consideration. I would very much like to know as soon as possible, because Albright has just written to ascertain whether we have a Sheeler available, and this is the only one that would be unless you - as I hope - add it to your collection.

Sincerely yours,

EGH:mh
enc.

November 4, 1954

Mrs. Edith Halpert
THE DOWNTOWN GALLERY
32 E. 51st Street
New York, New York

Dear Mrs. Halpert,

I'd like to thank you again for the opportunity of participating in the show at your gallery.

I was rather surprised to discover that this show had come to the 1020 Art Center in Chicago. I read of it in the Chicago Daily News on October 29. Later when I spoke to Mrs. Stevenson, she seemed to have been mistaken about my address. She presumed it to be 34th Street, evidently an error in transcription. It is 4404 W. 21st Street, if I filed an incorrect address with you. correct address

I noticed, in the program listing, that one of my pieces had been purchased by Mrs. Sidney Berkowitz. This is gratifying. I was naturally curious about response to my work.

Thank you again.

Sincerely yours

Joseph J Zulawski

November 27, 1954

Mrs. J. Watson Webb
Shelburne, Vermont

Dear Electra:

I was very amused with your letter addressed to Jean Lipman. You are becoming a tough baby, and I am very proud of you. Now I am burning up with curiosity as to her reply and the future plans. Please keep me posted, and please remember that I will be very glad to help in any way possible at this end.

In checking the list I find that I have photographs of a number of objects you listed. I shall send them to you in the very near future, together with the data for your records. For some reason or other, my tapering off period has not been entirely successful, as I have increased my working hours from eighteen to about twenty daily, because there was a rumor to the effect that I had much less to do and everyone around the country decided that there were many chores that could be turned over to me. Of course I enjoy all of it, but I am neglecting the Folk Art shamefully these days, although I manage to find some very swell objects from time to time, all of which are accumulating in the cellar unphotographed, unrecorded - and unsung. When you get to town you will have a lot of fun seeing this material before I place any of it on exhibition.

Meanwhile, is it possible for someone to take snapshots of the other objects you have added recently? I am planning to take a winter holiday and also plan to take along a typewriter and data for completing your books.

When are you planning to return to New York? I certainly miss you and look forward to seeing you in the very near future. It was wonderful to hear that Mr. Webb has improved so steadily.

Affectionately yours,

EGH:mh

in the Courier-Journal.

Since I do not know the address of Mr. Joseph Kaufman who owns the painting, I am writing to you asking you if you would be so kind to arrange to have a glossy print (with the permission to reproduce it) sent to me.

With personal regards,

Sincerely yours,

Justus Bier
C-J Art Editor

Rt 3 Box 228
Anchorage, Ky.

November 16, 1964

Mrs. Lyonel Feininger
235 East 22 Street
New York, New York

Dear Mrs. Feininger:

At the suggestion of Mr. William Lane, I am enclosing a catalogue of the Sheeler exhibition now current at U.C.L.A.

May I take this occasion to tell you how greatly I admire Mr. Feininger's work. You may be interested to know, also, that a number of his watercolors which I have just purchased from the Valentin and Lilienfeld Galleries will be in our forthcoming exhibition. Perhaps you and Mr. Feininger will drop in to see it. This exhibition will be held from November 30 for a period of three or four weeks.

I look forward to meeting you and Mr. Feininger.

Sincerely yours,

EGH:mh
enc.

ABC

100.— fee for list & address.

600 copies

BENNETT COLLEGE
Greensboro, North Carolina

November 19, 1954

Miss Elizabeth Halpert
Downtown Galleries
32 East 51st Street
New York, New York

Dear Miss Halpert:

This year for our annual Christmas pageant, <u>The Living Madonnas</u>, we are using the theme, "Madonnas by Negro Artists", in keeping with the new emphasis on desegregation, etc.

Do you know of any Madonnes by Negro artists that might be suitable to use for living reproductions?

We shall be very grateful for any assistance that you may give us.

Yours truly,

C. E. Johnson

(Miss) C. E. Johnson
Director of Dramatics

CEJ:AW

MARION KOOGLER McNAY ART INSTITUTE
POST OFFICE BOX 530
SAN ANTONIO 6, TEXAS

14 November 1954

Dear Mrs. Halpert:

Now I have a new problem which I hope you can help me solve, although I am by no means sure that the treasures you have will fall into this category.

We are participating in the organization of a Young Collections Club here, for we have found an immense enthusiasm for collecting in Texas, and by no means an adequate access to markets. For this December we are holding, and I hope it will become an annual affair, an exhibition of works of art from all periods and cultures, all for sale and none to cost more than $100. This could be of great service to all concerned, and I hope very much that you will find it possible to cooperate.

Do you by any chance have a number of drawings of the quality one expects at the Downtown which we might include? We will take care, of course, of all costs of packing, shipping and insurance. The Institute will accept no commission on objects sold, and checks will be made directly to you.

The mad rush of opening the museum and our first loan exhibition has left no time to contact you at a decent interval, and I am almost embarrassed to tell you that the exhibition is scheduled to open 7 December, and thus that time is of the essence.

Once again please accept my many thanks for your cortesies.

Sincerely,

John Palmer Leeper
Director

Mrs. Edith Gregory Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2539

87 STATE STREET, BROOKLYN 1
NEW YORK

November 1st,1954

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I enclose our report on the panorama painting by Erastus Field which you sent over for examination last week. I also have your memo regarding the small HARNETT which I examined for you. I am sorry to say I cannot assume this restoration. While we are always glad to be of service in examination of problem paintings and suggest-ions as to their possible treatment, we are phsyically unable to accept any further work.

As you know, Mrs. Keck and I divide our time between our various New York museum commitments and our private work for out of town museums. Added to this we have a heavy schedule with our apprentices, a time consuming task which we sincerely believe is vital to the welfare of general museum preservation. We are constantly forced to refuse work which is both interesting and appealing to us but to attempt anything more is beyond our physical abilities.

If we have not already mentioned these names to you, we can recommend the services of several excellent restorers in the New York area. They are:

Alberto Angeli, 881 Seventh Avenue
Alain Boissonnas, 243 East 58th Street
Louis Pomerantz, 77 State Street, Brooklyn 1,
William Suhr, 50 East 50th Street

We hope before long to have some other young people ready to receive paintings for treatment and will be glad to notify you when we feel they are sufficiently trained for work.

Very sincerely yours,

Sheldon Keck

Sheldon Keck

November 27, 1954

Mr. Henry P. Rossiter
Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Rossiter:

In making my Boston plans, I just realized that the Museum is closed on Mondays. But I am writing to ascertain whether this applies to the inner workings of the Institution and only to the public.

I have just arranged to spend the week-end in Boston and had planned to stay through Monday in order to pay you a visit, if convenient. Naturally, if you do not plan to be at the Museum, I shall just hop an early plane to New York and carry on my own business. Do let me know if you get a chance. Incidentally, the Monday I am referring to is December 6.

Sincerely yours,

EGH:mh

THE MUSEUM OF MODERN ART XXV TWENTY-FIFTH ANNIVERSARY
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

November 15, 1954

Dear Edith:

Forgive me for not confirming before this our phone conversation about Stuart Davis's Salt Shaker which you have offered to give the Museum with the sole provision that you may keep it as long as you live or, as you put it, until you "rehang". (I've been away for a week but have had the legal papers drafted.)

First, let me tell you how very pleased we are by this gift. I think it is the best of the earlier pictures by Stuart and I am sure that our Committee on the Museum Collections and Board of Trustees will agree that it is a very handsome addition to our collection.

The procedure is quite simple: We will let you know when the next meeting of our Committee on the Museum Collections takes place so that we may present the picture. After it has been accepted by the Committee, we would keep it until the next Trustee meeting which would ordinarily take place a week or two later. Then, after it has been formally accepted by the Trustees it would be registered and returned to you. Until the picture is accepted you need write nothing but a couple of lines to the effect that you would like to give the Museum title to the picture provided you may keep it for your lifetime. After it has been accepted, you should sign (a) the enclosed deed of gift and have it notarized and (b) sign the enclosed letter which states the conditions and constitutes our agreement after we've both signed it.

I hope all's clear now - and please forgive the delay.

Sincerely,

Alfred Barr

Alfred H. Barr, Jr.

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

AHB:ma

7. Other insertions (1), (2) and (3) will be sent by messenger on Tuesday morning, Nov. 9th, from this office.

8. The above should be mailed by second class mail with envelope flaps tucked in.

9. All invoices for this job are to be mailed to The Princeton Press, 270 Lafayette Street, New York 12, New York, and not to AFA.

If you have any further questions, please call me.

Sincerely,

(Mrs.) M. Wynona Powers
Executive Secretary

ANDREW DICKSON WHITE MUSEUM OF ART
CORNELL UNIVERSITY
ITHACA, NEW YORK

November 12, 1954

Dear Mrs. Halpert:

A benefactor of the museum has given us a little money with which to buy several of the Dove watercolors. Could you tell me whether the museum may have a discount from the prices listed on the consignment sheets?

The show has worked out very nicely and we're immensely pleased with it, and I want to thank you again for your help. Unfortunately we had a blizzard on our opening night but we managed to keep our spirits up. Did you receive a copy of the catalog?

Best wishes,

Alan

Alan R. Solomon
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

ARS/ml

November 29, 1954

Mrs. W. A. Marshall
549 S. Fifth Street
Fairbury, Illinois

Dear Mrs. Marshall:

If you will refer to Mr. Frankenstein's book, I am sure that you will find the data you are seeking in connection with the chromo-lithograph entitled, "The Old Violin", by William Harnett.

The price of this print varies in relation to its condition and has been purchased at prices ranging from $50.00 to $150.00.

Sincerely yours,

EGH:mh

November 16, 1954

Mr. Edward H. Dwight
Curator of American Art
The Cincinnati Art Museum
Cincinnati, Ohio

Dear Mr. Dwight:

I am very much embarrassed that I overlooked writing you sooner about the "Buffalo Hunter". I hope the data which follows will be of current use to you.

I purchased the picture in 1932 in York, Pennsylvania and it was acquired for the Santa Barbara Museum in 1939. The exhibitions in which this appeared in the interim are listed below, but it has been shown subsequently in many major exhibitions both here and abroad.

Museum of Modern Art	11/32
Junior League	4/34
Carnegie Institute	1/36
Denver Art Museum	4/37
Downtown Gallery -20th Anniversary	10/45

Among the publications in which this was reproduced are the following

American Magazine of Art	May 1934
Santa Barbara Catalogue	Sept. 1941
Magazine of Art	June 1941
Santa Barbara News-Press	May 19, 1940
Denver, Colorado Post	May 16, 1937
Antiques	Feb. 1947

Sincerely yours

EGH:a

EMMONS R. BAHAN
CONTINENTAL LIFE BUILDING
FORT WORTH 2, TEXAS

November 29, 1954

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

In accordance with our telephone conversation last week I am enclosing my check, payable to the Downtown Gallery, in the amount of $1,100.00, representing twenty per cent (20%) of the agreed purchase price of $5,500.00 for the two pictures. The balance will be paid over a period of one year.

Looking forward to seeing you again when I return early in March, I am

Sincerely,

[signature]

(Mrs. E. R. Bahan)

Enclosure

AIR MAIL

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

November 3, 1954

Mr. William F. Delehanty
Chapman, Evans and Delehanty
50 Broadway
New York 4, N. Y.

Dear Mr. Delehanty:

As I advised you, I communicated with Georgia O'Keeffe regarding the price of her painting in the current exhibition entitled "Antelope Head". This was several weeks ago, but it was not until today that I received a reply from her giving me permission to reduce the figure to $1500, and stating also that the payments may be made on an installment basis plan.

If you are still interested, will you please advise me? I have been holding the painting in accordance with my promise.

Sincerely yours

Edith Halpert

Nov 4/54

EGH1a

Thank you very much for remembering me. Unfortunately I am not in a position now to purchase the "Head" - even on installment basis. I'll drop in sometime and look-see again. W F Delehanty

November 9, 1954

Mr. Frederick Wight, Director
Art Galleries
University of California
Los Angeles, California

Dear Mr. Wight:

Please find enclosed the photographs which we have available at the present time for the Marin Memorial show. A list of the photographs which you should order is also enclosed.

Sincerely yours,

JM:mh
enc.

ATLANTA ART INSTITUTE
HIGH MUSEUM OF ART
SCOTT MEMORIAL GALLERY

ATLANTA ART ASSOCIATION

1262 PEACHTREE STREET, N. E., ATLANTA, GEORGIA

REGINALD POLAND
DIRECTOR OF THE MUSEUMS

November 4, 1954

Mrs. Samuel Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I have gone over the Marin matter with our President. We only have about $1000 with which we could purchase anything at the moment. Of course, we could go out and try to raise more money for a purchase, but there is a need for certain additional funds to complete our new building as we wish it to be completed. So we feel that we should not "rob Peter to pay Paul".

I have seen the photographs, of course, and notice that only one is listed at $1000, all the others being more than that. This one didn't look too exciting, at least from the photo. I suppose that you give a special dispensation to a public museum. I wonder if you could let me know which, if any, of the examples might be had for the $1000 available, or preferably for less than that figure. Perhaps you have one or two others which you feel are no less exciting and which might be available for the money we have for such a purchase. In that case, it would be my thought that if you do find some which would qualify, as suggested above, that they come down here. Later, we still hope to have a good-sized Marin show.

I would have let this wait, if I were going to see you, as I had planned, within the next ten days. However, I will have to wait until about the first of December to go to New York and I thought it would be better to get ahead on the Marin matter.

I am sorry to be occupying so much of your time, but it seems to be complicated necessarily, due to our finances being affected by the new building which is going forward.

With all good wishes,

Sincerely and cordially,

Reginald Poland

Reginald Poland
Director of the Museums

RP/bd

November 20, 1954

Mr. Alfred H. Barr, Jr., Director
Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Alfred:

I am very impressed with the legal papers and shall sign them when and if your committee decides to accept the painting, "Salt Shaker", by Stuart Davis.

Meanwhile, I repeat that I would like to present the painting to the Museum of Modern Art with the proviso that I may retain it during my lifetime.

Sincerely yours,

EGH:mh

it would be a small blessing.

To end with Sheeler. I also gave Lawrence a letter offering the Sheeler lithograph edition. I did not see this letter either, but you will see it in the rough, — it is simply raw material for you, and it is probably too long. Although as you see I believe in long letters.

It was good to see you in the country, and thanks for the pleasant hours.

Ever yours

Fred. —

Aug 18,
c/o Mrs. Carol Wight
Chatham, Mass.

November 17, 1954

Mrs. Jean Lipman,
ART IN AMERICA,
Cannondale, Connecticut.

Dear Mrs. Lipman:

The letter which I received from Mr. Cummings (copy enclosed) has rather confused and startled me. Evidently he wants me to write the article, which I would be happy to do, with the help of someone else, but I would certainly have to have more specific instructions.

"Shelburne Museum as a setting for the art collection" – what does this mean? When you were here, you mentioned our folk art, but we must bear in mind that many articles have been written about this and that Miss Winchester covered the other collections in ANTIQUES.

Another sentence which is very vague "mention of the art collection as opposed to the period house, and the way such a collection fears into a period setting". This surely could not refer to the folk art collection, could it? Mentioning February 1st as the deadline doesnot give us very much time.

You know I do appreciate your wanting an article about the Shelburne Museum in ART IN AMERICA and I want it to be worthy of your publication. The purpose of this letter is to ask you for your help and for more information, as I certainly would not want to hurt Mr. Cummings's feelings.

In closing, I might say that "art" is a question of individual's taste. What I might consider art might not be art to Mr. Cummings, and I hardly see how he can edit the article on Shelburne when he has never seen our museum.

With many thanks for any help you can give me, and with all good wishes, I am

Sincerely yours,

(Mrs. J. Watson Webb)

FOUNDED 1909

afa

The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 5th Avenue, New York 28, N. Y. SAcramento 2-2452

November 1, 1954

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, New York

Dear Edith:

We are starting right to work to get out the covering letter for the promotion of <u>ABC for Collectors</u>. As we decided Friday this will go to our institutional mailing list (mostly chapters) plus the AFA's press list to cover the critics. With the critics we will attach a note explaining the promotion plan so they will have the whole picture.

Our bookkeeper has given me this information about the Halpert Grant for special activities in 1954:

> So far in connection with the awards of prizes for criticism of contemporary American art we have received -
>
> $ 50.00 1-27-54 - Prize money
> 11.75 2-26-54 - Incidentals
> 250.00 6-30-54
> 500.00 10-22-54 Prize money

The item of $250 above was the honorarium agreed upon to be paid for our administration of the awards.

Thus there is still the amount of $350 to come from the Halpert Foundation for: distribution and promotion of the booklet, $100; completion of the compilation of material on the survey of American institutions, $250.

In addition to the promotion and distribution of the booklet we would like to get the survey material in final form as quickly as possible. This will take additional mailings plus additional supervisory work.

Could you let me have the sum of the two amounts noted above, $350, at your earliest convenience so that we will not be drawing upon funds not allocated to this project.

With best personal regards.

Sincerely,

Burton

Burton Cumming, Director

since I know it will be an asset to my collection. However, if you feel you can't do it that way, I'll have to let it go.

Please let me know what you decide.

Sincerely yours,

Nettie Rand.

P.S. Was very sorry to see that you didn't feel well. I hope you'll be better very soon.

N. R.

whatever I think important; I shall not limit myself to the 85.)

It is my thought that this core of 85 key works should go through the entire circuit on the basis of a fee of $1,100 plus or minus a fractional further billing or restitution as indicated above. I believe that both the Museum of Fine Arts, Boston, and the Phillips Gallery will want to add the full complement of paintings selected. But for them the additional works could come from New York by truck, and probably would not even need to be boxed. All this group should be drawn from New York holdings, and separate insurance coverage should be drawn to cover it. I am sure that the Downtown Gallery could facilitate this were any such assistance necessary.

I believe that the exhibition of the 85 key works would satisfy the requirements of the other museums; and if either the Cleveland Museum of Art or the Minneapolis Institute of Arts wish to bring in the supplementary paintings, they too could do so more economically than we could arrange it for them. The paintings are selected and available. And in the case of a final New York showing there is no problem at all in reassembling them.

We expect to write and to prepare a catalogue which will sell for $1.50 against firm orders. Once we get orders for 2,000, we can do a catalogue comparable to the Sheeler catalogue. If the orders are by any chance fewer, the catalogue will be leaner, and if a New York museum comes in in time, the catalogue will look the better for it. If we can duplicate the Sheeler circumstances, with free black and whites, and loaned color plates, we can print for around $1.25.

To make clear our financial position in relation to the other participants: we expect to go into our budget $500 for our portion of the exhibition. This expenditure is solely for the expenses in the assembling of the exhibition and does not include expenses in connection with our particular showing. We shall contribute to the prorated transportation up to the point at which our $500 contribution is exhausted. I might add that this is a general proposition. In this particular case my own expenses have cut heavily into this sum.

Yours cordially,

Fred

Frederick S. Wight
Director of the Art Galleries

FSW:ag
Enclosures

HOME OF THE FAMOUS
Cafe Lounge AND Candle Light Room

Hotel VICTORIA

Where Times Square Meets Radio City

7TH AVENUE AT 51ST. STREET

NEW YORK 19, N.Y.

CIRCLE 7-7800

800 ROOMS WITH BATH AND SHOWER, RADIO, SERVIDOR AND CIRCULATING ICE WATER

PATRICK J. MURPHY
GENERAL MANAGER

Saturday
November 6th 1954

Downtown Gallery –

Dear Edith: —

Phone Miss O'Keeffe & necessary get her cooperation to make a sacrifice as her contribution. — She is now future list. University ARIZONA.

Best Lowest Combination deal

Okeeffe – Mule Poin Setta
Demuth – Bicycle act.

Will consider others after.

Best wishes to all
Sincerely
Ed. Gallagher

P.S.
Leaving for home
today at NOON.

November 16, 1954

Mr. Stanley Marcus
Neiman-Marcus
Dallas, Texas

Dear Mr. Marcus:

For your information the current market value on the painting listed below is $250.00.

Edward Millman "Portulaca - 1951" 14x12 Oil

Sincerely Yours

EGH:la

November 27, 1954

Mr. Edward H. Dwight,
Curator of American Art
Cincinnati Art Museum
Cincinnati 6, Ohio

Dear Mr. Dwight:

Much as I would like to be of further assistance, my memory fails me after twenty-two or three years. In those days, the paintings were bought from small dealers and private homes and very few of these individuals had information of any interest. I am sorry that I cannot be of help to you.

Sincerely yours,

EGH:mh

November 4, 1954

Mr. Abe Burrows
1 West 81 Street
New York, New York

Dear Mr. Burrows:

The enclosed outline is self-explanatory. It is a rather messy proof of the insert which will appear in the catalogue to be distributed at the opening and to be mailed to a very large mailing list.

I am enclosing also brief biographical notes on John Marin for whatever hot sales talk you want to give at the auction.

We have made arrangements for a platform on which you will appear and for three men who will repeat the bids to you so that you can make the increase accordingly.

A group of pretty young women will place checks as bids are made so that the donations will be specific. Since the difficult part of a Chinese auction occurs at the beginning when the bidders know that they will not obtain the picture in the early stages at a low price, we have arranged with several generous souls to make these early bids promptly as an outright contribution and not as competitive bids. This will speed the action.

Although Iam not associated with Skowhegan directly, I cannot tell you how grateful I am and how thrilled I am that we shall have the privilege of your presence and generous assistance.

Sincerely yours,

EGH:mh
enc.

November 27, 1954

Mr. Edgar C. Schenck, Director
Albright Art Gallery
Buffalo 22, New York

Dear Edgar:

Thank you for your letter.

I too am sorry that you did not retain what I consider one of the outstanding paintings by Dove. I am sorry that John Marin, Jr., misinformed Mr. Knox, but I don't suppose that had anything to do with the decision. It embarassed me however, as it may have given Mr. Knox the impression that I manufactured a story for sales talk. Perhaps I should tell the staff what transpires here or ask them to make no statement without checking the facts in advance.

However, we can continue trying, as we did with Shahn. You did get a hot number at the end, and I know that you are pleased with the picture that you finally obtained.

When are you coming to town? It will be good to see you again.

Meanwhile, my best regards.

Sincerely yours,

EGH:mh

(2)

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

November 18, 1954

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The batch of Marin photographs has just arrived together with one or two odds and ends from John. What I need now is a list of available color plates and sizes, and this is of immediate importance as I am anxious to lay out the catalogue and be in touch with a printer. The text then comes by the yard and can be dropped in.

I have just received a batch of six Marin color prints from Artext Prints, Inc., of Westport, Connecticut -- this somehow through the suggestion of Harry Francis. Needless to say, Artext would like to provide prints for paste-ins or to be bound in the book -- for a price. We can see what their price is, but I am struck that these prints are the same as those in Helm's biography. Serious question: Were the color prints in Helm's biography bought from Artext, or were they electros from a common source? In other words, can we get the Artext prints for free, or nearly free, from the remains of Helm's book which must be lying in state at Farrar-Strauss? Please clear me up here as money is involved.

Also, what about the many black-and-whites which were in Helm's book? Do these plates still exist, and could we get the whole batch inasmuch as you have bought heavily in the remainder? A telephone call or two should clear this up.

You recall that I had a sense of delicacy when it came to stocking up on the plates in Helm's book. I have since seen Mac Helm, and he is much deeper in the catalogue than I foresaw. He has a story to tell, wants to make a "final tribute," and is writing some fifteen pages. I have managed to save a little space for myself; and, if I have a story to tell too, the book may be a little longer than I foresaw. All the more reason for saving money on plates and using Mac's if they are available. So do round me out here. Plates and their costs are the missing ingredient.

Incidently this Surgeon, had performed a major operation on Dr. Barnes, a year befor his death and about six months later my late husband, who was a close personal boyfriend friend to the surgeon, asked him if Dr. — Barnes has mellowed with years, and he just chuckled.

November 27, 1954

Mrs. Sidney J. Allen
1920 Lincolnshire Dr.
Detroit 3, Michigan

Dear Mrs. Allen:

Thank you for your letter.

I cannot tell you how sorry I am to learn that you have been ill. I hope that you are fully recovered by this time.

Have you received the catalogue of the Jack Levine exhibition? I was very eager to have you learn more about this brilliant, young artist and the catalogue does incorporate a good deal of valuable information. Of course, I am delighted that you are enjoying the painting. Thank you for your check.

I look forward to your next visit to New York.

My best regards.

Sincerely yours,

EGH:mh

Runcie Club
Saint Joseph, Missouri

November 6, 1953

AIR-MAIL

Miss Edith Halpert
32 E 51st
New York City, N.Y.

Dear Miss Halpert:

On behalf of the Runcie Club, a study group, I am requesting information on the possibility of starting a museum in our city. We have a sum of money in a foundation that would enable us to make a modest beginning of a collection.

We have been offered a group of five or six Seventeenth and Eighteenth Century works ranging in price from $2,000 to $5,000 with a promise of a gift painting from a private collector. This dealer assures us that such gifts will be available from time to time if we wish to take advantage of them. He also tells us that we could be eligible for the tour exhibits that come out of New York City several times a year to museums and galleries of certain standard.

If we undertake this venture, we naturally would want to view some other offers from other sources than the one. Can you give me any further information on this subject, and do you make available any of your collections for such a purpose?

Yours very truly,

Mrs. J. R. Taliaferro

Mrs. J. R. Taliaferro
2820 Lovers Lane
St. Joseph, Missouri

Department of Art November 17, 1954

Mr. Duncan Phillips, Director
The Phillips Memorial Gallery
1600 - 21st Street, N.W.
Washington, D. C.

Dear Mr. Phillips:

I enclose a tentative schedule of the John Marin Memorial Exhibition. You will see that the showings are for a full six weeks and that you have the second billing, as you requested.

I am delighted that you have had a chance to go over the selection; indeed, I would have felt most uneasy without the support of your long and deep knowledge of Marin's work. I am already at work on the catalogue, and you will be hearing from me shortly with reference to your own choice possessions. So if there have been delays, there have not been obstacles, and there have been reasons for my delay in writing.

I have been trying to get a clear picture of costs so that fees are neither too high nor too low, and the upshot of this is that I have had to clarify my own position in doing an exhibition of this scale.

I have had to take up with my Executive Committee as a matter of policy the extent to which we can incur -- or must limit -- financial responsibility when we are organizing exhibitions or in other ways acting for other institutions. The exhibition budget of the Art Galleries is very small; and, if we undertake to organize an exhibition for others, and write catalogues, we do so frankly with a view to working our passage, at least in part, and bringing an exhibition to our Gallery which would not otherwise be within our means.

In setting participation fees for exhibitions we must do so in future with a contingency clause which will allow us to transfer any additional costs to the other participants on a fractional basis, share and share alike. If the general expense is less than the sum of the fees, we shall make restitution, share and share alike. We know that restitutions are not the order of the day, but our books will be open on request. We have no desire to profit other than as will be specifically indicated, and we are not in a position to lose. This will assure that participants only pay for a share of the actual expenses incurred, and we shall not be in the position of a contracting agency overcharging to be on the safe side.

Mr. Edward O'Connell
This Week
Room 2404, Graybar Bldg.

Dear Mr. O'Connell

We talked last Tuesday about Charles Sheeler and the 6 museum exhibition which is celebrating his 70th year. It opens on the Coast, Oct 18, at the Art Galleries, the University of California at Los Angeles, moves across the country and winds up in the East in June 1955.

Sheeler has understood America perhaps better than any other American artist, from the pioneer days down to the industrial present. The average American can, and will, understand him. He doesn't have to be translated.

As you asked for ammunition. I suggest the enclosed: The Artist Looks at Nature, belonging to the Art Institute of Chicago, which has a minor role [?] in [illegible] painting; Feline Felicity, a drawing belonging to the

WALKER ART CENTER

18 November 1954

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Shame on you!

Since the Demuth drawing has already been accepted by our Board of Directors, I shall have to reverse the whole machinery, something that I am sure can be done.

Would you be willing to send the other watercolor to me so that I could show it to the Board at the time I explain the problem.

Best wishes,

Sincerely yours,

Harvey

H. H. Arnason
Director

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Nov. 8, 1954

Mrs. Edith Halpert, Director
Downtown Gallery
32 E. 51 St
New York.

Dear Mrs. Halpert:

You may have heard of our new art organization, founded less than six months ago, with the sole aim of sending traveling exhibitions of the best of Philadelphia art to museums, galleries, colleges and universities throughout the country and the rest of the world.

In a short time we have succeeded in booking various exhibitions throughout the country; we have gained the confidence of the artist, the museum director and the general public.

We are non-profit and our credo is "to promote understanding and good will through art."

We would like very much to introduce ourselves as a group to the New York gallery-goers. We cannot think of better auspices than your gallery. We have always admired youand your unselfish dedication to the artist and to the cause of art. An exhib.tion at the Downtown Gallery would be a great honor for us.

Would you advise us, at your convenience, as to the possibility of an exhibition in your gallery. We will await your reply and at your request we can provide you with various data on our artists and our scheduled exhibitions throughout the country.

Respectfully yours,

Dolya Goutman

Dolya Goutman, president

Francis McCarthy

Francis McCarthy, exec. vice president

NOVEMBER 20 1954

EDITH G. HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22 N.Y.

DEAR MRS HALPERT,

I'M WRITING TO INQUIRE ABOUT MY PAINTING "DEPOT" WHICH YOU INCLUDED IN THE EXHIBITION OF CHICAGO ARTISTS IN YOUR GALLERY. I KNOW THAT IT WAS SOLD DURING THE SHOW BUT HAVING HEARD NO WORD FROM YOU OR HAVING RECEIVED NO MONEY, I THOUGHT IT BEST TO INQUIRE. I KNOW THAT IT DOES TAKE TIME TO TRANSFER PAYMENT BUT DECIDED TO WRITE IN CASE THE CHECK HAS BEEN DELAYED OR LOST IN THE MAILS.

I SHALL BE LOOKING FORWARD TO HEARING FROM YOU.

SINCERELY YOURS,

Ellen Lanyon

ELLEN LANYON
856 N MAY STREET
CHICAGO 22 ILLINOIS

P.S. IT WAS A BOY!

NEW YORK Herald Tribune
A European Edition is Published Daily in Paris

PEnnsylvania 6-4000

230 West 41st Street, New York 36

November 29, 1954

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street

Dear Edith,

I would appreciate your billing the three pictures directly to Mr. George Friedland, Food Fair Stores, 2223 East Allegheny Avenue, Philadelphia, Pennsylvania; also to ship them to him at that address. I have good reasons for this, and I hope it won't make too much trouble.

Thanks a lot.

Emily Genauer

Art Critic and Editor

EG/ce

MRS. FRANK J. EVERTS
P. O. BOX 1198
LANCASTER, PENNSYLVANIA

November 21, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert,

Received the two Demuth, water colour's, Nov. 2, 1954. Thank you for the new mat-mount's, and the refinishing of the frame's.

As you recall last summer I wrote you, To tell you if I should, happen to hear anything about the The Barnes - Foundation, still having the Demuth's on the market after Dr. Barnes, passed on, I would inform you.

Have since been to Phila, several times, and some people said yes, and some did not know.

Then I remembered, and asked the surgeon who lived next

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OFFICE OF THE PRESIDENT

November 3, 1954

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

Mrs. Heinz is sending you today by air express the painting, "Lobster and Still Life".

We have packed it carefully and Mrs. Heinz hopes that you receive it on Thursday morning in good condition.

Yours very truly,

Secretary to Mr. H. J. Heinz II

Mr. CGKoepke/h